

The Illustrated **LONDON NEWS**

SEPTEMBER 1984 £1.20

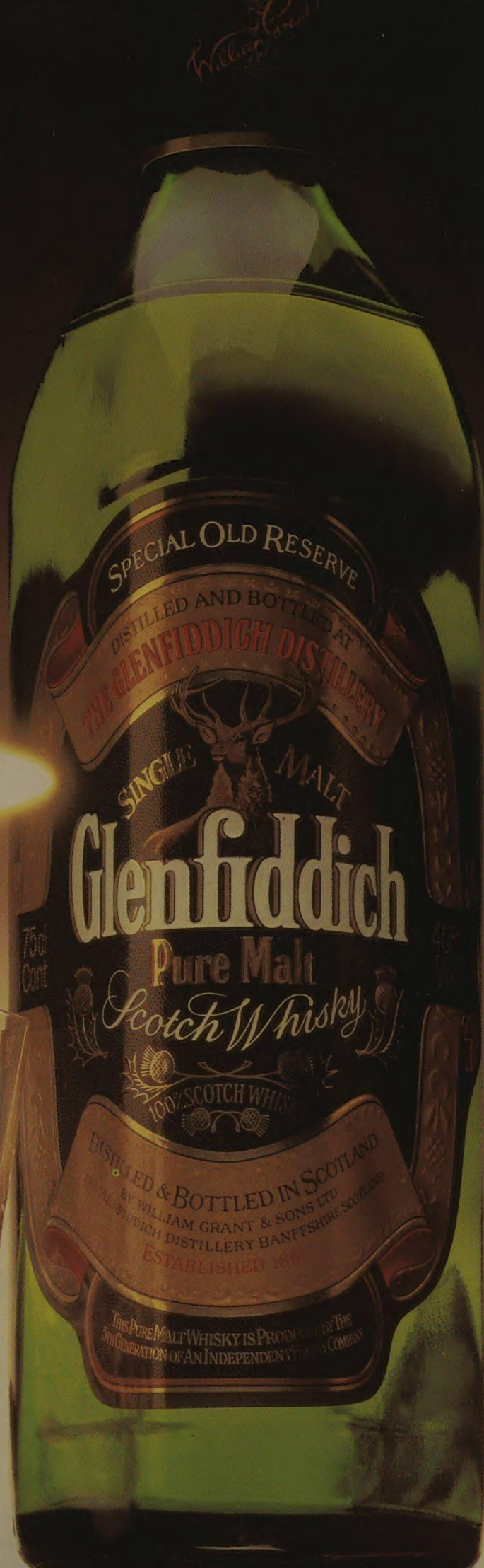
Roger Berthoud
ENCOUNTER WITH J.B. PRIESTLEY
David Mitchell
JAZZ IN PUBS AND PARKS
Alexander MacLeod
TRADE UNIONS AT BAY
James Bishop
PROFILE OF BOND STREET

SERVANTS IN SPACE

**PATRICK MOORE
ON THE SATELLITE
REVOLUTION**
with fold-out
colour chart



The pure malt.



The Illustrated LONDON NEWS

Number 7034 Volume 272 September 1984



Satellites in space.

THE ILLUSTRATED
LONDON NEWS

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A share in the Lakes

by Ursula Robertshaw

Only 10 years ago the word "timeshare" would have meant little to the average person. The concept was new, a venture embarked on by few. But during the last four years the idea of buying a week or weeks in a holiday home, in the location of your choice, for your own and your family's use or for letting or exchange for the next 80 years, has really caught on. As more and more sites are being developed standards of equipment provided improve all the time in a kind of keep-up-with-the Joneses that can only benefit timeshare owners: if one venue provides a first-aid kit, the rest feel they must do so, too, and by now owners may look for jacuzzi baths and saunas, luxurious kitchens and an attached leisure and sports centre.

There have been some timeshare horror stories in the past, particularly about sites abroad, where ventures have folded, usually through undercapitalization, leaving owners stranded; and in some cases management fees, at first pitched temptingly low, have risen inacceptably steeply—again, usually through lack of financial backing. But protection for timeshare owners has grown to match the spread of sites. The British Property Timeshare Association, headed by Lord Garnock whose family home Kilconquhar Castle is timeshared, has set out rules of conduct and standards for its members rather as the British Antique Dealers Association does for theirs, and it will give help in various ways. The body has prepared a special insurance bond designed to protect the timeshare purchaser against mismanagement by the developer or management entity, which covers legal costs up to £25,000, with extra cover up to the same amount for costs resulting from a breach of the management contract by contractors. Also the English Tourist Board has published a most useful *Code of Caution and Guidance* which is essential reading for anyone thinking of buying timeshare. It costs £2 from the Board at 4 Grosvenor Gardens, London SW1W 0DU.

Timeshare exchanges, always seen as an added incentive to ownership, may be effected privately or through two bodies, Interval International and Resort Condominiums International, which between them cover nearly 1,000 different resorts in 38 countries spread through the world. They will, for an annual fee, arrange for swops with the same-sized or smaller accommodation by means of a computerized pool. Most major timeshare schemes are affiliated to one of these bodies which impose minimum standards on the accommodation they accept.

There are two major timeshare developments in one of England's love-

liest areas, the Lake District. Both have been created on sites that were once industrial and both have capitalized on the industrial archaeology they found. Langdale, near Elterwater village, opened in May, 1982. It is on the 23 acres where until 1928 the Elterwater Gunpowder Works produced black blasting powder, and the huge grinding stones, weighing about 10 tons, may still be seen, upended, dotted about the estate and incorporated into the landscaping. Lakeland Village, 2 miles from Lake Windermere at Newby Bridge, opened its first timeshares this spring. It is sited in what was once known as Backbarrow, home for more than 400 years of a textile mill and later of Dolly Blue with which housewives used to ensure the whiteness of their wash.

Both mill and dye works had closed down by 1980 and Backbarrow became a ghost village because of lack of employment. Now a new £10 million complex is taking shape—an entire timeshare village. The old mill has been transformed into the 25-room Whitewater Hotel—currently a misnomer, but in normal years guests can watch the salmon leaping up the roaring cascades during the spawning season.

In both Langdale and Lakeland Village—again in normal years—water has been incorporated into the landscaping and forms one of the attractions. Langdale has a working water wheel and a millstream which flows through Purdey's restaurant, part of the excellent leisure complex which includes the Pillar Club with its tropical, palm-fringed pool, crèche, squash courts, gymnasium, solarium and beauty parlour. Timesharers are accorded free membership of the Pillar Club. Lakeland Village is building its own £2 million leisure centre on similar, if not quite so exotic, lines, and this is due to be finished early next summer.

In both developments the financial backing looks reliable and secure. Langdale is run by a partnership of seven local landowners and businessmen with substantial interests in the area who have made an investment of £12.5 million in the total project. Lakeland Village is a company jointly created by the Douglas Group and Kenning Motor Company. Standards of comfort in the lodges in both venues are similar and high—perhaps Langdale has the edge. At Langdale a one-bedroom lodge (sleeping four) costs between £1,950 and £5,450 for a week (for 80 years) according to season. Lakeland Village's prices are lower, between £1,315 and £4,340 for a one-bedroom lodge. Management charges are identical, between £65 and £85 according to size of lodge.

Inquiries for Langdale to Ian Swanson, Sales Director (09667 391); for Lakeland Village to B. J. Mitten, Sales Director (0448 31144) ●

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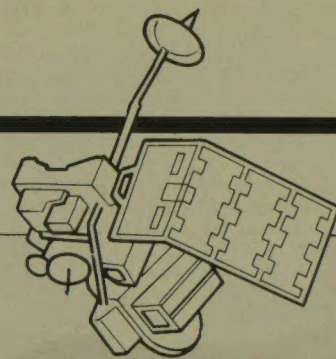
Right

Art Deco Pearl and Diamond Pendant
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If satellites could cry



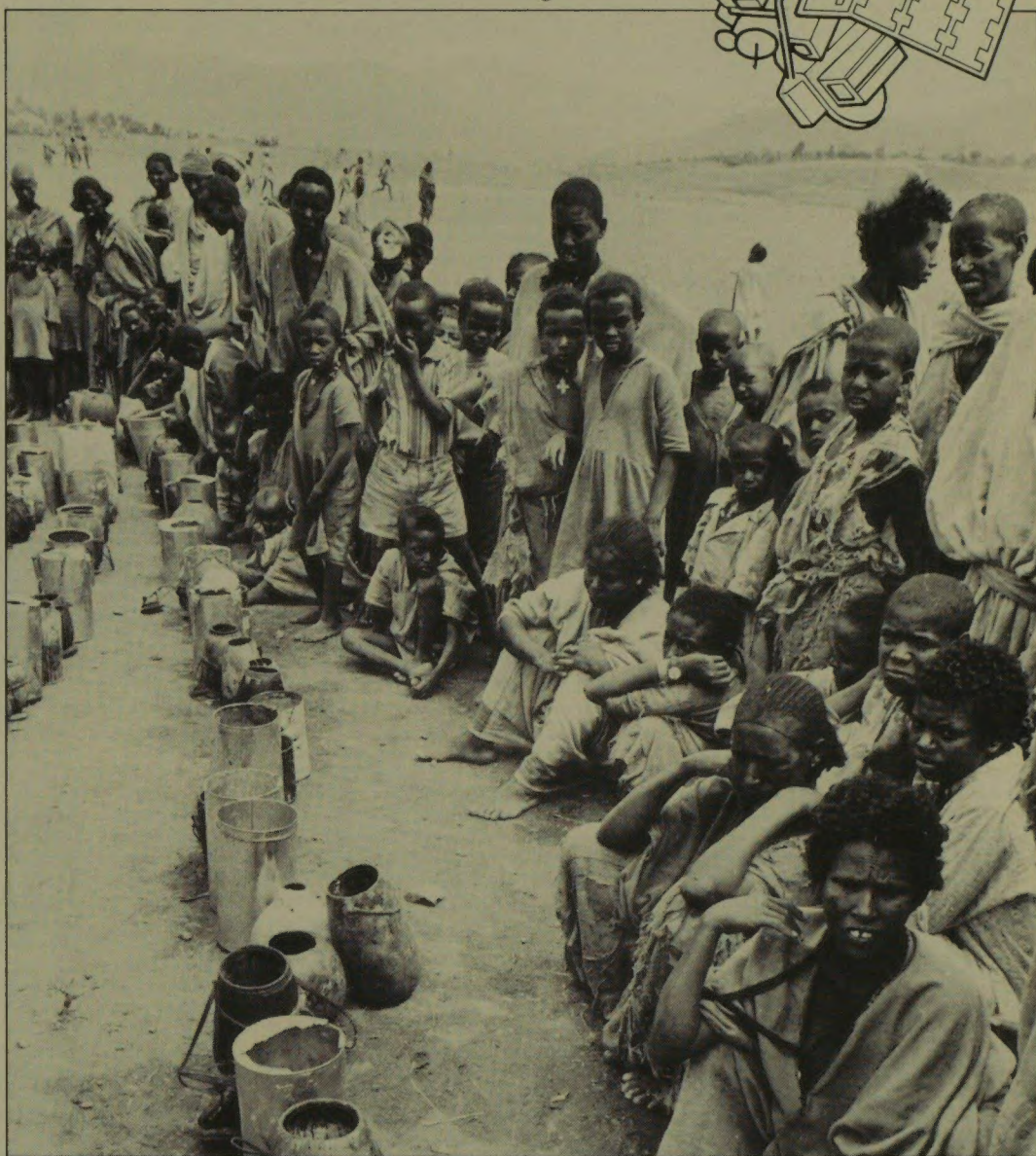
Since 1957 western man has conquered and utilized space in a series of technological triumphs which we chart in this issue. In dealing with the privations of much of mankind back on *terra firma*, no such dramatic progress has been made—as the ability of communications satellites to bring images of suffering live to our television screens all too vividly confirms. In recent weeks we have thus been reminded afresh of the drought and famine which have been afflicting the Sahel region of Africa in general and Ethiopia in particular off and on for the past dozen years, and which is now devastating normally productive farmlands in southern Africa as well. At the same time the UN's International Conference on Population has been debating the links between poverty and overpopulation in Mexico City, half of whose 14 million people live in shanty settlements and a third of whom are under 10 years old.

Nowhere are the links between child-bearing and malnutrition stronger than in Africa, which of all parts of the world has the fastest-growing population: its total of 476 million in 1980 is expected to rise (catastrophes apart) to 1,643 million by AD 2025 on UN projections, while Europe's 1980 total of 484 million should rise to only 527 million.

It is tragic to reflect that the world as a whole produces roughly twice as much food as is needed to fulfil the basic nutritional needs of its present population of 4,770 million souls. Food production continues to keep just ahead of population growth, though in Africa it has been falling proportionately. The problem is not one of distribution but of poverty: an estimated 500 million people are severely undernourished because they have neither the money with which to buy food nor the land on which to grow it.

If poverty is the root cause of malnutrition, there is no lack of factors to aggravate and perpetuate it, especially in Africa. Prominent among them—drought apart—are civil wars (Ethiopia, for example, has four rebellious provinces), unjust land tenure systems, poor food conservation methods, ignorance about diet and hygiene, and destruction of the environment. It is estimated that in Africa 43 per cent of land not already desert is in danger of being lost to use through the removal of tree cover, excessive cultivation and over-grazing: a process of degradation which man's eyes-in-space can monitor. Over-population adds to all these pressures: despite their sufferings, the people of the Sahel region have doubled in numbers in the past 25 years, and so have their animals, while grazing land has shrunk.

Perhaps paradoxically to western minds, poverty begets more babies and so more poverty. For the very poor, children are an



Much ingenious hardware in space, much human misery on earth: the USA's Landsat 4 can monitor forest and croplands, water and air pollution, and marine resources. But will the knowledge thus gained help these starving Ethiopians and others like them?

insurance against old age, and they are labour, too, in field or factory: 10 million children work in Africa, 29 million in South Asia. The more children die young, the more babies their mothers want to have. To those mired in rural poverty the cities offer hope—and squalor. In Addis Ababa, nine out of 10 people live in squatter settlements. Mexico City's teeming slums may bring its population to 26 million by AD 2000, the UN reckons, from three million in 1950. Sao Paulo, Rio, Calcutta, Bombay, Jakarta, Seoul and Cairo are heading in the same direction.

If development from the grassroots up is now seen as the best contraceptive, that perception is itself a considerable gain. No longer is birth control seen as a neo-colonialist plot to do

down the Third World, and many developing countries now have family planning programmes. Birth rates have declined: Another great advance is man's awareness—growing if not always acted upon—of the fragile ecological balance of planet Earth.

The orbiting satellite sees how both the rich North and the poor South of humanity have, out of greed or desperation, upset this balance, possibly thus also increasing the dangers of drought and famine. Apart from vastly speeding up communications and increasing our knowledge of the earth's remaining resources, those satellites can also enable the privileged section of mankind to take a more global view of its responsibilities. No real sense of urgency in tackling the great hunger has yet been visible.

Monday, July 16

The High Court ruled that the ban on union membership at General Communications Headquarters at Cheltenham and 10 out-stations in Britain and abroad, imposed by the Government in January, was unlawful. Pending an appeal the status quo was to be maintained.

It was reported that the Angolan rebel movement Unita had blown up an oil pipeline in Cabinda, the centre of Angola's oil industry. 22 people were killed and 15 injured.

Peter Jonas, 37, was named to succeed Lord Harewood as managing director of English National Opera in June, 1985.

West Indies beat England by eight wickets in the third Test at Headingley, taking a 3-0 lead in the series.

Tuesday, July 17

Talks between the dockers' leaders and the Advisory Conciliation and Arbitration Service (Acas) failed to settle the dock strike. Lorries were stranded on both sides of the Channel; more than 150 were stacked on the M20 near Folkestone. British and Continental lorry drivers blockaded Channel ports in Europe in protest against the strike. Many had perishable loads which were being spoilt.

The French government, headed by Prime Minister Pierre Mauroy, resigned. Laurent Fabries, 37, the former Industry Minister, was named the new Prime Minister by President Mitterrand.

The British Post Office announced a profit of £116.9 million for 1983.

New Zealand devalued its \$ by 20 per cent.

Wednesday, July 18

Talks between the National Coal Board and leaders of the miners' union again collapsed after 12 hours. The miners' union's plans for a "Star Chamber" to discipline miners who had worked during the strike were declared invalid by the High Court.

The British Government sold Sealink, British Rail's ferry and ports subsidiary, to Sea Containers, a Bermuda-based, American-owned shipping group, for £66 million. The deal included 37 ships, 10 harbours and 24 routes.

Britain and Argentina began talks in Berne on the future of the Falklands, but they broke down on July 19 over the sovereignty issue.

In San Francisco Walter Mondale won the Democratic nomination for the presidential election in November at the first ballot.

The President of Uganda, Robert Mugabe, began a five-day visit to Britain.

Thursday, July 19

The ban on freight transport at Dover docks collapsed in the face of threats of a riot by nearly 200 lorry drivers who had been stranded for up to a week on the M21 near Folkestone. The blockade by lorry drivers at French ports was lifted and Channel freight sailings resumed. On July 20 a peace formula was agreed after 16 hours of talks between dockers' union leaders and ports chiefs.

21 people were killed and 17 wounded when an unemployed security guard went berserk and mowed down people with firearms in a McDonald's restaurant in San Ysidro, on the California-Mexico border.

The biggest earth tremor in Britain for 100 years, measuring 5.5 on the Richter scale, centred in the Portmadoc area of Caernarvonshire was felt over much of the British Isles but caused only minor damage.

Friday, July 20

Geoffrey Mycock, who had spent 16 years in jail for murder on evidence

provided by the discredited Home Office forensic scientist Dr Alan Clift, was released and was to claim for damages.

Saturday, July 21

The Polish Parliament approved an amnesty for 652 political prisoners to mark the 40th anniversary of Communist rule.

Sunday, July 22

Severiano Ballesteros won the Open golf championship at St Andrews with a four-round total of 276, 12 under par.

Monday, July 23

Investigations showed that the level of deaths from leukaemia in areas near the Sellafield nuclear reprocessing plant in Cumbria was among the highest in Britain, but concluded that there was no proof of a connexion with Sellafield. More detailed studies were called for.

The Israeli general election resulted in the need for a coalition between one of the two major parties and the smaller groups. Mr Shamir's Likud party gained 45 seats in the 120 member Knesset, the Labour alignment led by Mr Peres, 41.

There was more violence by picketing miners at Scottish pits after the three-week annual holiday ended. There were many arrests. The following day pickets closed the Humber Bridge for three hours and damaged several cars. Handcuffs were used for the first time.

Tuesday, July 24

The Secretary of State for the Environment Patrick Jenkin announced that 18 English councils would have their rates capped next year. All but two were Labour-controlled and most would have their spending for 1985 pegged at the 1984 level. The three highest-spending bodies—Greenwich, ILEA and GLC—had their budgets restricted to only 98.5 per cent of 1984's total.

Wednesday, July 25

The Labour party leader Neil Kinnock secured victory by 15 votes to 12 in the party's national executive committee in a move to give party members a say in the re-selection of MPs. The committee also agreed that if the Labour party came to power it would scrap Polaris and Trident, get rid of Cruise missiles from Britain and close down US nuclear bases here.

The National Coal Board announced a record deficit of more than £800 million for the last financial year, which included only three weeks of the 20-week miners' strike.

The Government ordered the state-owned British Shipbuilders, which recorded a trading loss of £161 million in 1983-84, to privatize its warship yards by the end of March, 1986. The warship yards made a profit of £44 million last year.

Flight engineer Svetlana Savitskaya became the first woman to walk in space. During her second space trip she left Salyut 7 for 3½ hours to test a new cutting and welding tool.

Thursday, July 26

Miners' leaders rejected the National Coal Board's revised plan on pit closures and recalled their delegate conference in a move to intensify the 20-week-old strike. The National Coal Board declared that more than £6 was being lost on every ton of coal produced and that the industry was being subsidized by the taxpayer to the extent of £130 a week for each of the 243,000 miners employed.

Three Libyans, accredited as journalists covering the Los Angeles Olympics, were refused entry to the United States. Libya withdrew from the Games.

Friday, July 27

The European Parliament voted 212-70 to withhold Britain's £457 million rebate, promised for over a year, until a

supplementary budget for the Community for 1984 was agreed.

British Rail received government approval for a £306 million electrification of the east-coast main line from London to Leeds and Edinburgh.

James Mason, the film actor, died aged 75.

Saturday, July 28

Silver heirlooms worth £5 million stolen in March from Woburn Abbey, home of the Dukes of Bedford, were found hidden in a water relay sub-station in Bedfordshire by two water workers.

On the eve of the opening of the Olympic Games a man with a grudge against the police drove his car along a crowded pavement in Los Angeles, killing one woman and injuring 51 other people, five of them critically.

Lord Cudlipp, 70, was appointed personal consultant to Robert Maxwell to help formulate ideas for Mr Maxwell's newly acquired Mirror Group of Newspapers.

Sunday, July 29

The Olympic Games were opened by President Reagan in Los Angeles.

George Gallup, developer of opinion polls, died aged 82.

Monday, July 30

13 people were killed and 44 injured when an evening commuter train travelling from Edinburgh to Glasgow plunged off the rails near Falkirk.

The High Court imposed fines of £50,000 for contempt of court on the South Wales area of the National Union of Mineworkers for continued picketing outside the Port Talbot steelworks. George Read Transport and Richard Read Transport, both of the Forest of Dean, had taken the union to court following alleged "abuse, intimidation, stoning and riot" as their lorries delivered supplies to the steelworks.

The National Graphical Association was ordered by the High Court to pay £125,000 damages to Eddie Shah, owner of the Messenger Group Newspapers, for unlawful picketing of his works at Bury and Stockport during a closed-shop dispute in 1983.

Six articulated lorries were destroyed and three others damaged in an arson attack at Meeks Bulk Transport yard at Kirby-in-Ashfield, Nottinghamshire. They had been used to move coal to power stations.

Sir Geoffrey Howe, the Foreign Secretary, ended a 3½ day meeting with Chinese leaders in which the future of Hong Kong after the handover to China in 1997 was discussed. A "satisfactory" agreement was reached in which "all the rights and freedoms" presently enjoyed by Hong Kong's people would continue when the territory became a "special administrative region" and its economic system and way of life would be preserved for 50 years after the handover.

The Dorchester Hotel in Park Lane was bought by the American group Regent International Hotels from its Lebanese owners for a reputed £43 million. The new owners planned to spend at least £2 million on air conditioning and further large sums on refurbishment.

Tuesday, July 31

Two wildlife sanctuaries in Louisiana were threatened by a mile-square oil slick after the 33,330 ton British tanker *Alvenus* ran aground off Lake Charles and spilled part of its cargo of oil.

An Air France Boeing 737 with 58 passengers and six crew was hijacked by three Arab men after leaving Frankfurt for Paris. It was taken to Geneva, Beirut, Lamaca and Teheran, where it was allowed to land. The hijackers were demanding the release from French jails of four Iranian militants and their Lebanese leader sympathetic to Aya-

tollah Khomeini's régime. They blew up the aircraft's flight deck before surrendering to Iranian security men on August 2.

West Indies beat England in the fourth Test at Old Trafford by an innings and 64 runs.

Wednesday, August 1

Miners mounted guard behind barbed wire at the Pontypridd office of the south Wales area of the National Union of Mineworkers as sequestrators were appointed to seize the union's assets after the deadline for payment of a £50,000 fine for contempt of court had passed. Three senior officials of the NUM held talks in London with the leaders of eight other unions—transport, printworkers, seamen and film and TV technicians—in an effort to step up strike action.

The Confederation of British Industry called for a 10 per cent reduction in energy consumption to beat the miners' strike.

An Inter-City express train was derailed near Newcastle-upon-Tyne. 25 passengers were slightly injured.

British Nuclear Fuels were to be prosecuted as a result of the leak of radio-active material from the Sellafield nuclear fuel reprocessing plant at Sellafield in Cumbria.

Thursday, August 2

Britain's unemployment figures rose in July by 71,000 to 3,100,529, 12.9 per cent of the working population.

The leader of the Greater London Council, Ken Livingstone, and three colleagues resigned from the GLC to fight by-elections in Paddington, Edmonton, Hayes and Harlington and Lewisham West.

A bomb exploded at Madras airport, killing at least 31 people and injuring 23. Sri Lankan terrorists were believed responsible.

The European Space Agency in Paris was severely damaged and seven people were slightly injured by a bomb planted by the French terrorist group *Action Directe*.

In Los Angeles a man was arrested after trailing a bus travelling with Olympic athletes in a car filled with explosive devices. The French boat was sabotaged just before the final of the rowing eights: a swivel gate had been sawn through leading to a breakage during the race.

The 342 foot Soviet barque *Kruzenshtern* won the Tall Ships Transatlantic Race with a time of 18 days 14 hours 52 minutes and 53 seconds.

Friday, August 3

The issue of Jaguar shares resulted in a stampede of more than 300,000 applicants. 178 million shares were offered at £1.65 each by the state-owned car firm, and the offer was oversubscribed 8.3 times.

Saturday, August 4

Police were investigating reports of corruption at Rolls-Royce and Jaguar Cars involving the theft of engine parts worth millions of pounds, the acceptance of money and other gifts to procure favour for particular companies and the issuing of fraudulent invoices.

The Liberian-registered tanker *Oceanic Energy* was crippled by a mine in the Red Sea. The Islamic Jihad claimed to have laid 190 mines from the Suez Canal to the southern end of the Red Sea off the North Yemeni coast. American Sea Stallion minesweeping helicopters, and later Royal Navy minehunters were sent to clear the area at Egypt's request after 15 vessels had been damaged.

Sunday, August 5

Shimon Peres, leader of Israel's Labour party, was asked to form a coalition government.

16 National Coal Board transport vehicles were wrecked at a depot at

South Normanton in Derbyshire. "The South Notts Hit Squad" claimed responsibility.

Richard Burton, the actor, died aged 58.

Monday, August 6

The Court of Appeal ruled, against an earlier High Court decision, that a court had no power to interfere with government decisions taken in the interest of national security, and that therefore the Government's ban on union membership at Government Communications Headquarters at Cheltenham was lawful. The Civil Service unions were to appeal to the House of Lords.

Tuesday, August 7

In a day of action by 10,000 employees of Merseyside County Council in protest against the Government's proposed rate capping and abolition of metropolitan counties, the two Mersey tunnels were closed and commuters had to make a 30 mile detour to get into Liverpool.

Two working miners at Manton Colliery, Nottinghamshire, issued a writ demanding a national strike ballot. Property at two working pits in Nottinghamshire was damaged in an attack by 1,000 demonstrators who later stoned the Yorkshire headquarters of the Coal Board at Doncaster and damaged about 200 cars belonging to working miners. Three policemen were injured in skirmishes.

Wednesday, August 8

Britain's high street banks cut their base lending rates from 12 per cent to 11.5 per cent; and by another ½ per cent, to 11 per cent, two days later.

A modified version of British Rail's Advanced Passenger Train, withdrawn after a disastrous debut three years ago, made a successful run from Glasgow to London and back.

After five days of clashes between troops and terrorists, security troops in Sri Lanka carried out swoops on Tamil separatists. At least 200 youths were believed to have been killed and several hundred injured.

Thursday, August 9

The National Coal Board announced the installation of surveillance equipment at its pits and on coal board property as a result of attacks by striking miners, and pledged that no working miner would lose his job through victimization by strikers.

The Tupolev 144, the Soviet Union's equivalent to Concorde, was permanently grounded because it was said to be uneconomical to keep it in service.

Friday, August 10

In Libya four of the "diplomats" who took part in the embassy siege in London in April during which WPC Yvonne Fletcher was shot dead were executed in Tripoli for "crimes against the state".

Saturday, August 11

The cost of repairing Carsington Dam in Derbyshire, which collapsed a few months before completion, was given as £10 million, almost as much as the original estimate for its building.

Sunday, August 12

One man was killed by a plastic bullet and at least 20 people injured when Royal Ulster Constabulary men attempted to arrest Marvin Galvin, director of publicity of Noraid, the American IRA fund-raising body, at a Sinn Féin rally in Belfast. Galvin, who had been banned from entering the province by the Home Office, escaped during the confusion.

The Zimbabwe Prime Minister Robert Mugabe named his 14-man Soviet-style Politburo at a congress which established the principle of a one-party state and the adoption of Marxism-Leninism. The present constitution has until 1990 to run.



PRESS ASSOCIATION

Scottish train disaster: An evening commuter train travelling from Edinburgh to Glasgow plunged off the rails near Falkirk, derailing four of the six coaches and killing 13 people. Another 44 passengers were injured. The accident was believed to have been caused by the front coach hitting a stray cow on the line.



REX FEATURES

48-hour skyjack: Three Muslim extremists, demanding the release of five militants held in French jails, hijacked an Air France Boeing 737 with 58 passengers and six crew in flight from Frankfurt to Paris. They blew up the aircraft's flight deck before surrendering to security men at Teheran 48 hours later.



REX FEATURES

Massacre at McDonald's: Several children were among 21 people killed when a deranged gunman, James Oliver Huberty, mowed down patrons and passers by at a McDonald's fast-food restaurant in San Ysidro, near San Diego on the California-Mexico border. Another 17 people were wounded, some critically.

WINDOW ON THE WORLD

The Los Angeles Olympics: The 23rd Olympiad of modern times was staged with Hollywood razzmatazz from July 29 to August 12. Britain came fifth in the medals table with five gold, 10 silver and 22 bronze medals. The United States, as expected, came top with 83 gold, 61 silver and 30 bronze. In all, 140 nations took part, the Communist bloc, headed by the USSR, having boycotted the Games.



REX FEATURES

During the opening extravaganza, organized by David Wolper, a "space man" dropped in.



Sebastian Coe outstripped his team-mate Steve Cram in a historic 1,500 metre run: his record-breaking time of 3 mins 32.53 secs made him the first Olympian to win two gold medals in this event.



ASSOCIATED PRESS

Martin Cross, Richard Budgett, Andrew Holmes and Steven Redgrave took Britain's first rowing gold since 1948 in the Coxed Fours (cox Adrian Ellison).



ASSOCIATED PRESS

Prince Philip smiles delightedly as Michael Whitaker, John Whitaker, Steven Smith and Timothy Grubb, who had fought back from fourth place at the half-way stage of the three-day showjumping, receive their silver medals.



ASSOCIATED PRESS

Tessa Sanderson threw her javelin an unbeatable 69.56 metres at the first attempt. It was a new Olympic record and assured her of the gold, ahead of Finland's Tiina Lillak, the World Champion, and fellow Briton, Fatima Whitbread.



REX FEATURES

Michael Gross of West Germany won golds in the men's 200 metres freestyle and the 100 metres butterfly, and took a silver in the 200 metres butterfly.



ASSOCIATED PRESS

Daley Thompson of Great Britain retained his Olympic decathlon title by accruing a total of 8,797 points in the 10 events - the 100 metres, 400 metres, 110 metres hurdles, 1,500 metres, long jump, high jump, shot, discus, pole vault (above) and javelin—124 points more than his rival, Jürgen Hingsen of West Germany.



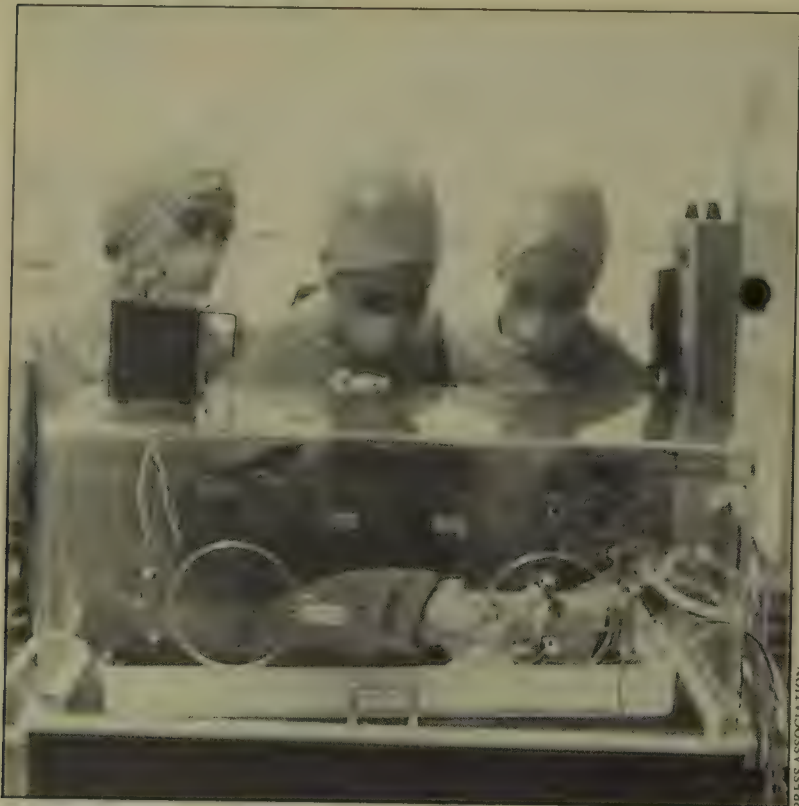
SPORT AND GENERAL

Carl Lewis of the USA emulated Jesse Owens's 1936 Olympic achievement by winning four gold medals: in the long jump (8.54 metres), the 100 metres (9.99 seconds), the 200 metres (19.80 seconds, an Olympic record), and in the 4 x 100 metres relay (37.83 seconds)—the only world record of the 1984 Games.



ASSOCIATED PRESS

Mary Decker of the USA dropped out injured from the women's 3,000 metres, claiming she was tripped by the then leader, Britain's Zola Budd. Budd, at first disqualified, was later reinstated and came seventh in the race which was won by Maricica Puica of Rumania (316), with Britain's Wendy Sly (175) second.



Hollie's heart transplant: Nurses at the National Heart Hospital watch over Hollie Roffey, the world's youngest heart transplant patient. The operation was performed by Mr Magdi Yacoub when Hollie was 10 days old.



Jaguar sell-off: Barclays Bank staff worked overtime in the City of London to count and sort more than 100 sacks of applications for shares in the Jaguar Car Company being sold by state-owned BL. The new issue was heavily over-subscribed.



Snapshots from space: *Jane's Defence Weekly* published rare spy satellite pictures taken from an estimated height of 300 miles showing the Soviet Navy's first 75,000 ton nuclear-powered aircraft carrier under construction in two separate sections at the Nikolaiev shipyard on the Black Sea coast.



PRESS ASSOCIATION

Birthday group: Queen Elizabeth the Queen Mother celebrated her 84th birthday on August 4. Among those who came to greet her were her grandchildren, the Prince of Wales, Viscount Linley and Lady Sarah Armstrong-Jones. Earlier the Grenadier Guards had marched past Clarence House to play "Happy birthday to you".



ASSOCIATED PRESS



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The Prince in Papua: The Prince of Wales received a warm welcome on his arrival, left, for a four-day visit to Papua New Guinea. He was later invested with the insignia of High Chief of Manus Island, above.



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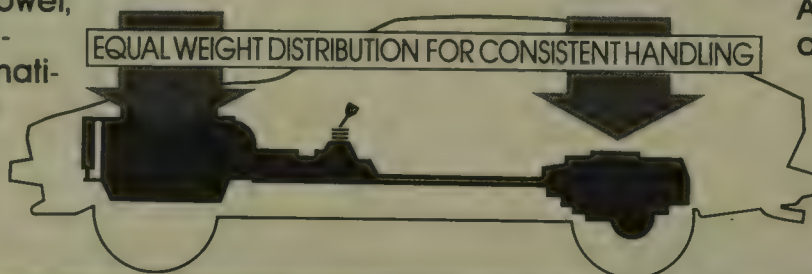
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A psychiatric landmark at risk

by Katrin FitzHerbert

St Bernard's Hospital in Ealing, which was opened in 1830 and as Hanwell Lunatic Asylum gained an international reputation as the cradle of humane psychiatric care in Britain, faces partial demolition: work on outlying buildings has begun on the order of the Ealing Health Authority. The Hanwell Preservation Society, supported by the Royal College of Psychiatrists, the Victorian Society, the Wellcome Institute and other bodies, is fighting to preserve the hospital's architectural integrity, its place in medical history and its position as the centrepiece of a group of monuments to 18th- and 19th-century civic architecture, engineering and landscaping. Other local features include Brunel's Three Bridges and Wharncliffe Viaduct, and the Hanwell flight of locks on the Grand Union Canal—all within the Brent River Park with its linked river and canalside footpaths. An earlier battle secured the listing of Hanwell's Victorian railway station, now restored.

Restraining patients with shackles, collars and harnesses was the accepted way of dealing with pauper lunatics when the ambitiously planned asylum opened. Its first superintendent, Sir William Ellis—the first psychiatrist to be knighted—considered industry the best way to alleviate the inmates' boredom and to restore their self-respect.

They helped run the hospital, its farm and workshops. Thus started today's occupational therapy.

In 1839 Dr John Conolly took over from a short-lived successor and soon abolished the use of mechanical restraints, achieving an annual discharge rate of 13 per cent. Conolly encouraged music and drama therapy, writing glowingly in his textbooks on asylum management of the benefits of letting patients dance "as freely and fantastically as each may choose".

The hospital's defenders favour the establishment in the original buildings of a national museum of the history of psychiatry. St Bernard's own holdings include patient records from 1830 and some original restraints. Despite many additions, including a third storey in 1860, the original buildings (by John Alderson) retain their harmony of style and materials, with long galleries linked by octagonal towers, attractive "airing" courtyards, and smaller-scale office and workshop buildings. The windows are ingeniously designed to swivel and provide fresh air without opening.

If the hospital is partially or wholly closed—patient numbers are down to 900—the preservationists believe the original buildings could, if vacated, be easily adapted as flats or student hostels. England as well as Ealing would lose, they argue, if redevelopment destroyed this monument to pioneers in the humane treatment of afflictions which will always be with us ●



PHOTOGRAPHS BY RICHARD DAVIES



Right, a wing of the hospital showing one of the octagonal towers linking the interior galleries. Above, a window with large ventilators and above right, a fire escape with a protective iron grille, both designed to prevent patients jumping out.



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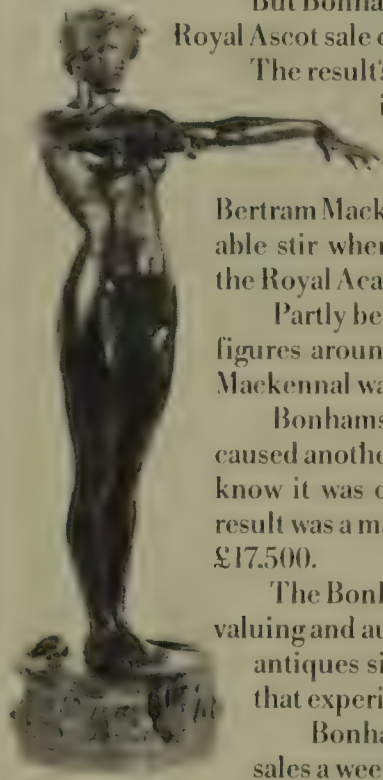
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'Circe' a bronze by Bertram Mackennal.

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Towards a united nation

by Sir Arthur Bryant

Three times during the past 18 months I have written about Christian Heritage Year, the celebration initiated by the Trinity Trust to remind the nation of its long Christian heritage. On May 9 it was formally opened in Westminster Abbey in the presence of the Prime Minister and leading notables of Church and State. After the magnificent singing of the black Choir of the Calvary Church of God in Christ—for me almost the artistic highlight of the whole beautiful service—and Cliff Richard's deeply moving rendering of Isaac Watts's "When I survey the wondrous Cross", the representative clergy of the Abbey marched from the Henry VII Chapel through the south nave aisle to the west end of the great church and to their places in the Lantern.

They were followed there by the Christian Heritage Procession from its assembly point in the Jerusalem Chamber. Led by the four leaders of the Conservative, Labour, Liberal and Social Democratic parties in Parliament, it consisted of the official representatives of local government, commerce and industry, the arts, education, science, medicine and nursing, missionary societies, youth organizations and those of social concern and Christian relief and development, of defence in the person of the First Sea Lord and Chief of Naval Staff, and the police.

Then came smaller, but grander, processions of the Speaker of the House of Commons, the Prime Minister, the Lord Chancellor, and the Lord Mayor of Westminster, all received at the Great West Door by the Dean and Chapter and thence conducted to their respective seats. Among the high ecclesiastical and other dignitaries officiating in the Sacrament, were representatives of the Salvation Army, of the Roman Catholic Archdeacon of Southwark, and of the Moderator of the General Assembly of the Church of Scotland, and, in person, the Roman Catholic Archbishop of Cardiff, the General Secretary of the Irish Council of Churches, the Moderator of the Free Church Federal Council, the Canon of Westminster who is Chaplain to the House of Commons, the latter's former Speaker Lord Tony Pandy, the Dean of Westminster, the Bishop of London and the Archbishop of Canterbury, with the latter's predecessor, formerly Archbishop of York and of Canterbury, Lord Coggan.

The service could not have opened in a way which better expressed the catholicity—using the word in its non-theological, sense—of the Trinity Trust's conception of the nation's inherent Christian unity. As the first procession of the Collegiate Church moved from the West End of the

Church to its appointed place to a fanfare, the whole congregation rose and sang the Old Hundredth to the words by William Kethe which go straight to the heart:

"All people that on earth do dwell
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,

Come ye before him and rejoice.

The Lord, ye know, is God indeed;
Without our aid He did us make;
We are his folk, he doth us feed,
And for his sheep he doth us take."

And the noble words subsequently read to the still-standing congregation by the Bishop of London link that simple rhyming metrical psalm to our whole evolving existence as a people. "We meet together in this ancient Abbey church, which across the centuries has identified itself with the burgeoning life of a nation, to thank God, the Father of us all, for our Christian inheritance . . . This nation became the child of the Church and the people of a book—and that book the Bible, the influence of which penetrated all areas of life, political, judicial as well as religious. We pay tribute, with deep gratitude, to those Christians, some in the seats of power and decision-making, others unknown to history in the quiet seclusion of the trivial round and common task, who witnessed to Christ as the Lord of all life, their hope and their stronghold."

As the Archbishop of Canterbury later put it in his sermon: "In this act of celebration and thanksgiving we have remembered . . . the pure and lovely things which have come to this nation with the Gospel . . . The story has been retold to us this morning in England's coronation church, where the mem-

orials of many generations make our heritage visible. And it is surely right that this heritage should be cherished by our practical willingness to defend and conserve all that is good in it. At a time when confusion about basic values is widespread . . . we do well to affirm that we stand firm in this foundation, which has been built continuously over nearly 1,400 years—the foundation of the moral and spiritual life proclaimed in the commandments of God, and in the new commandment of the Lord Jesus, that we should love one another as He has loved us."

It is not every churchman who shares this view or approves of Christian Heritage Year. A minority has refused to take part in it and has prevailed on the Queen, as Head both of the Church of England and the Commonwealth, to withhold her official support. Because certain ethnic groups within the nation are suffering from poverty, bad housing or other disabilities, they feel that the nation should be ashamed of any outward signs of pride in its past achievements. It was the realization of this which caused the Archbishop in his sermon to say, "Our service this morning must not be marked by the spirit of the Pharisee who thanked God he was not as his fellow men. Nor must it encourage the superiority and exclusiveness of which we have sometimes been guilty . . . Christ is always the Saviour of those who hunger and thirst to see more justice in this and every land . . . It is this Christ who is at work in us, opening our eyes to the needs of . . . our fellow citizens who feel excluded from the banquet of affluence promised by our new industrial revolution."

Yet, as the Archbishop also

observed, "the Christ who . . . is always the Saviour of those who hunger and thirst to see more justice in this and every land . . . is the same Christ who, in the last century, inspired William Wilberforce to liberate the slaves, and Lord Shaftesbury to rescue the ragged children from the slums and the sweat shops". The way to right the wrongs of the unjustly oppressed is not to make them a privileged protected caste apart from the rest of the nation to which they now belong or to denigrate the just pride of Christian Heritage in our country's ennobling Christian past as "patriotism with halos".

It is true that those who 30 years ago, whether for political or financial reasons, allowed a greater influx into the country of West Indians, Asians and Africans than our existing housing or employment could then absorb, did both the country and those unfortunate immigrants at the time a poor service. But that is no reason why we should now try to separate them and their descendants permanently from the rest of the nation. We have always been a multiracial people and consequently a richer, stronger, more versatile, more united and, above all, more Christian one. And the libertarian and Christian way we have made ourselves so has always been by intermarriage, freely entered by both parties as Christianity enjoins.

Those who believe that their ancestors have all been Norse or Scandinavian in appearance from time immemorial forget that those who brought Christianity to Britain from Syria, Egypt and Arabia were almost certainly as dark in complexion as the present-day inhabitants of all those countries.

Intermarriage has always had the effect of uniting rather than dividing society. The fruits of inter-racial marriage, when successful, have been to eliminate, not perpetuate divisions. It is remarkable how rapidly succeeding generations of the progeny of such marriages have merged with and strengthened the national type. An example has been the speed with which the vast emigration of expelled or fugitive Russian Jews, fleeing from oppression in the closing years of the 19th century, have in 100 years become not only indistinguishable from the rest of our multiracial nation but have also become in many cases so proud and patriotic a part of it. An earlier and even more remarkable example of this merging racial tendency is the way in which the Jews who, before the 17th century, had been banished from England for hundreds of years, succeeded during the 18th and early 19th centuries in becoming not only an essential part of our evolving nation, but in business, invention, literature and, above all, in patriotism, also a leading part of it.

100 years ago



The English yacht *Mignonette*, on passage from Southampton to Sydney, was wrecked in a storm in July, 1884, in mid-South Atlantic. The *ILN* of September 20, 1884, shows the mate's sketches of the crew of four in the yacht's small dinghy. After 19 days adrift the captain killed the ailing cabin boy so that the others could eat his flesh and drink his blood. Four days later they were rescued by a German ship which brought them to Falmouth. They were tried and convicted of "murder on the high seas", but the sentence was commuted to six months' imprisonment without hard labour.

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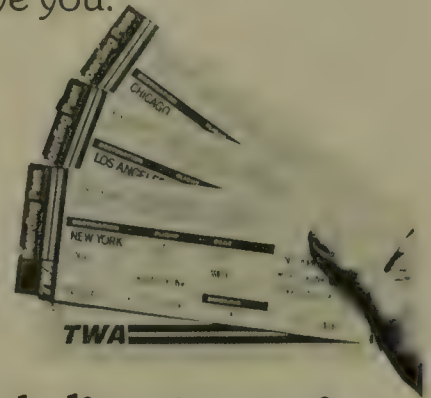
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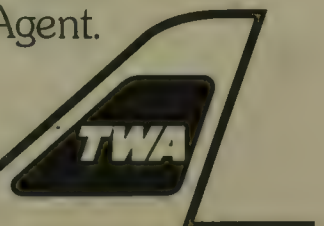
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Encounter with J. B. Priestley

John Boynton Priestley would have been 90 on September 13. He was born and brought up in Bradford, in the West Riding of Yorkshire. His grandfather had been a millworker, his father was a schoolmaster. His mother died soon after he was born, but he had a good relationship with his stepmother. Bored with school and already planning to be an author, he left at 16 and spent two years as a clerk in a Bradford wool company.

Later he looked back on those pre-war years as a golden era. For all its industrial grime, Bradford was a progressive city with its own orchestra, two choral societies, two theatres, two music halls, three daily newspapers and several weeklies; and immigrant German-Jewish families further helped "to give our West Riding dough a leaven of culture", as he later put it. The moors were a tramride away, his beloved dales a short trainride off, and young Jack spent most weekends in the country, walking and talking.

The idyll was destroyed by the First World War, for which he immediately volunteered, spending the first half trying to be a hero, the second trying to stay alive—and emerging in 1919 as Lieutenant Priestley, aged 24. He published his first book ("undergraduate odds and ends") in 1922, while up at Cambridge, where he read modern history and political science after switching from English, and married a Yorkshire girl.

"Plays gave me more satisfaction"

Kissing Tree House, on the edge of the village of Alveston and a couple of miles from Stratford-on-Avon, is a handsome and substantial white-painted Georgian house set in 33 acres of this most tenderly beautiful part of England. JB, as he was known to his less intimate friends, was at the door to greet Charles Pick, the managing director of his publishers, Heinemann, and myself as we arrived on the appointed stroke of noon. His courteseness undiminished by the years, he escorted us along the sunlit, handsomely furnished, marble-floored hallway, walking slowly but surely, somewhat bowed and using a stick, but very much his own man.

Jacquetta Hawkes joined us in the sitting room: a handsome, well dressed woman some 16 years his junior. She seemed a bit surprised when Charles Pick, who perhaps had shown no marked horticultural bent on previous visits, said he would love to see the garden, thus tactfully leaving me alone—and somewhat daunted—with the great man.

Two walls of the room were lined with hundreds of books, mostly of the elderly, unjacketed variety. A cheerful Lorjou still-life hung above the fire-

Not long before his death the celebrated author gave this interview at his home near Stratford.

Within three years of their move from Cambridge to London, she and his father were both dead from cancer, he had published five books, and had two daughters to bring up. A bleak period ensued, but with typical professionalism he added seven new books—essays, criticism and his first two novels—in the next two years.

Before long he had a second wife and a stepdaughter to support. The turning point in his career came in 1929 with his 13th book, *The Good Companions*, a lively, picaresque and densely woven novel which brought him instant fame and fortune, almost matched in 1931 by *Angel Pavement*.

The rest of the 1930s were notable mainly for *English Journey*, a wonderfully personal yet informative account of a trip through Depression-ridden England, and for his first 13 plays. Several of these, like *Dangerous Corner*, *Laburnum Grove*, *Time and the Conways*, *I Have Been Here Before*, and *When We Are Married*, were not only tremendously successful in London but have since been frequently performed around the globe. Many of them reflected Priestley's fascination with the theories about the many-

place. Roses rambled around windows looking across the well tended lawn. Slightly hunched in his arm-chair, puffing one of his famous pipes and peering at me over his spectacles, the last of the sages awaited my questions.

How inadequate and impertinent these were bound to be in relation to

layered nature of time of Peter Ouspensky and of J. W. Dunne, whose *Experiment with Time* he had read in 1927. C. G. Jung, whose theory of the collective unconscious he was to call "one of the great liberating ideas of this age", and whom he later came to know, was another stimulus.

After his first play, *Dangerous Corner*, Priestley formed his own production company and came to an arrangement with the Duchess Theatre, where several of his plays were performed. Among producers and actors involved were Tyrone Guthrie, Cedric Hardwicke, Basil Dean, Lewis Casson, Kay Hammond, Flora Robson, Wilfred Lawson and his favourite, Ralph Richardson, for whom *Eden End* and *Johnson over Jordan* were specially written. Benjamin Britten wrote the music for the latter.

The Second World War period produced no major works, but his *Postscript* broadcasts to the nation, delivered after the 9pm BBC radio news in 1940 and 1941, brought him to the peak of his public fame. As Susan Cooper points out in her admirable *J. B. Priestley: Portrait of an Author*, it

that immensely long and productive career, I reflected hopelessly. But his slightly melancholy features softened into a kindly look when I said how wonderfully well written I had found his *English Journey* (republished this summer in a special edition by Heinemann, with vintage 1930s photographs

was his fundamental optimism which made him so effective as a broadcaster to the beleaguered nation and, for much longer, to the English-speaking world overseas.

Released from the pressures of war, he was back on form in 1946 with *An Inspector Calls* a perennially popular play (which actually had its première in Moscow, where he was warmly received that year), and with *Bright Day*, once his own favourite among his novels.

For three more decades the great stream of novels, plays, essays—many of the latter written for the *New Statesman*—literary criticism, social history and travel books rolled on. Among the notable achievements were his ambitious survey, *Literature and Western Man* (1960), and two of his best novels, *Lost Empires* (1965) and *The Image Men* (1969, just re-issued in paperback by Allison & Busby).

After settling back at his old Isle of Wight home, which had been taken over by the Army during the war, he moved to Warwickshire almost 25 years ago. He had married the well known archaeologist and writer Jacquetta Hawkes in 1953, his second marriage having ended in divorce. They became public supporters of CND, and Canon Collins of St Paul's and his wife were among their closest friends. His last book, the autobiographical *Instead of the Trees*, was first published in 1977, when he was 83.

inspired by his vivid descriptions).

"There have been many imitations recently, and they're all bad," he growled with a smile, thus neatly disposing of Beryl Bainbridge and her televised and written accounts of how she retraced his steps.

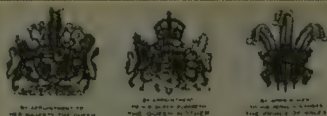
Much of his time nowadays, he said in his rumbling Yorkshire tones, he spent reading. Classics, new fiction, or what? I asked. "Everything," he said. "As you see"—gesturing at the bookshelves—"there's plenty here. I learnt to read very quickly, as I was for years a publisher's reader [for The Bodley Head as a young man: C. S. Forester was one of his discoveries]. If you're a slow publisher's reader, you've had it." I pointed to the Scott Moncrieff version of Proust: "I'm very fond of Proust," he said.

Music remained a passion, though he listened less than he used to. In his earlier days he was an enthusiastic amateur pianist, and there were chamber concerts at his Isle of Wight home. "For a long time now," he wrote in *Trumpets over the Sea* (1968), "I have believed that the symphony orchestra is one of the greatest achievements of Western Man. Perhaps it is his noblest achievement." Mozart remained his favourite composer, though he was not an opera lover.

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J. B. Priestley at home a few weeks before his death on August 14.



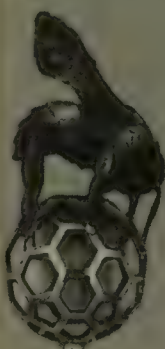
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Encounter with J. B. Priestley



"J.B." as a young man: fame was sudden.

books and years, he was reluctant to pick a favourite among his novels and plays. "But I think my plays gave me more satisfaction. I'm probably more of a dramatist than a novelist." When I commented on the number of recent revivals of his dramas—mainly in Britain, Germany and Scandinavia, but also in eastern Europe—he said: "The secret of their success is their construction, I think. Though I say it as shouldn't, they are very well constructed, and that is very important."

When planning them, he was careful to work out the beginning and the end—"If you have done a lot of it, you can do the middle quite easily." But he never wrote the novels from a synopsis. "A synopsis is a cold thing. You do it with the front of your mind. If you're going to stay with it, you never get quite the same magic as when you're going all out." Did his characters ever take over? "It's easy to exaggerate about characters taking over. They're going to have to do what I want them to do, after all!" he said.

There was another flash of humour when I asked whether he still felt people were too dependent, as he once said, on secondary satisfactions, on watching rather than doing. "I'm in the business of providing them with secondary satisfactions. It wouldn't have done me much good if they had all written their own plays, would it?"

He was, he agreed, lucky that his faculties were intact—"though my hearing is sometimes a little off. I don't always hear conversations, though I can miss something sometimes out of boredom." A twinkle there. He felt keenly the death of many friends. "It is one of the sad things about getting on—people die. They just go. Also something happens that I really resent bitterly: suddenly I hear that someone is dead, and I have never had a chance to have a last talk with them, and I'm very sad about that."

After travelling over much of the civilized world, old age now inevitably confined him to his beloved England. When visiting the country hotels he would sometimes take out his watercolours again: "I never paint here, at home. I know the landscape so well." He recalled with special affection his

visit to New Zealand a decade ago. "I liked the people very much," he said. "I could have lived there quite cheerfully, and there are few places I could say that of." Certainly not of Australia. "I didn't like Australia, and Australia didn't like me."

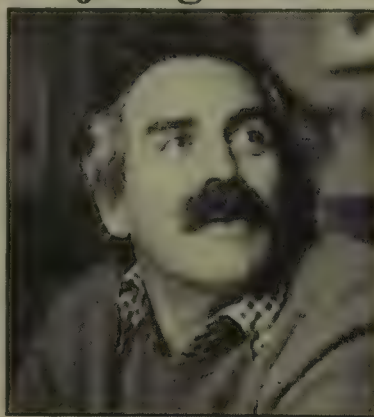
Periodically the quiet, well ordered rhythms of Kissing Tree House were agreeably interrupted by the visits of his children and their offspring. Barbara and Sylvia, from his first marriage, have three children each, Mary and Rachel, from his second, have three and six respectively, stepdaughter Angela has two, and so has Jacquetta's son by her first marriage, Nicholas—and there are 10 great-grandchildren. The family is rather scattered.

"If we all lived in one village, which is probably the ideal . . .," he reflected. "I often think, when the village was a centre in itself, and the nation consisted of lots of villages with just a few towns, it kept the family going. I'm a great family man myself."

This rootedness—in the family, and in England—reinforced by a wonderful Yorkshire self-confidence, lay behind his tremendous personal and professional stamina. They have always been offset by a powerful imagination, a rich sense of humour, a love of ideas and a sense of wonder. This last comes out in his watercolours, some of which Jacquetta Hawkes showed me after an excellent lunch. One which I particularly admired was, she said, done in a collective vineyard in Soviet Georgia at 8am after an evening of drinking toasts in cognac which had caused him to pass out—for the first and last time in his life.

"When we are young," Priestley wrote in *Margin Released*, "we think genius or talent is everything; later we discover how much depends on character." As with his beloved Dickens, a biography of whom he published in 1961, his work is a monument to the richness of his character. "It's been a pretty fulfilling life, hasn't it?" I ventured. "I think it has," he answered, reflectively but with conviction.

"He loved doing conjuring tricks"



Tom Priestley: something to live up to.

"If you are the son of someone famous, half the world expects you to be talented, and the other half expects you to be no good because all the best genes

have been used up. It's an excuse for preconceptions," said Tom Priestley. "But I think it's something that even secretly you feel you have to live up to." At 52, he is the youngest of the three children of Priestley's second marriage and the only son (his mother has recently also celebrated her 90th birthday). Fortunately Tom Priestley turned out to be very good at his chosen calling of film editor, and has used his skills to make a film about his father called *Time and the Priestleys*, made for ITV.

A bachelor who lives in Notting Hill Gate, he was born at 3 The Grove, Highgate, where Coleridge lived. "We divided the time before the war between Highgate and the beautiful old manor house in the Isle of Wight, which he bought after *The Good Companions* and *Angel Pavement* had given him some cash in hand. He built a study on the top of the house, rather 1930s and like a liner, with a beautiful view—he sat with his back to the view."

"He worked at home, so there was a certain amount of being kept out of the way. Occasionally one had to go up with some vital message, and he would be typing away with two fingers and with cotton wool in his ears—I think it helped him enter his world. There was a feeling he was very far away."

Being the son of a famous and successful author had its excitements—like two winters spent, for the sake of his mother's health, in Arizona; and while at prep school being brought down in a dressing gown to hear his father's *Postscript* broadcasts.

"He was very good at playing with us when we were small. He loved the children's world, I think. He was tremendous at games, and loved doing conjuring tricks of a simple kind. I think temperamentally it was less easy to make the connexion once one had left childhood, but we never went through a quarrelsome patch. I remember him saying to me at one stage"—probably while Tom was at Bryanston—"Whatever you do, don't become a writer" (oft-repeated advice to the young, but not necessarily serious).

After Cambridge, Tom spent a year in Athens teaching English "to clear the cobwebs from my mind", and was lucky to find a junior job at Ealing Films not long after his return.

After 18 months there he turned freelance, working as editor on such fine films as *Morgan—A Suitable Case for Treatment*, *Marat/Sade*, *Isadora*, *Deliverance*, *The Great Gatsby*, *O Lucky Man* and, currently, on Michael Radford's *1984*.

Looking back on his father's astonishingly productive career, he sees at its heart the skill and craftsmanship which made it all seem so deceptively simple. "He was the first to admit that he wrote too much, but the ideas never left him alone. He had the ability to write now a novel, now a play, now a book of social history." He saw himself as a professional writer, and he was always entertained by what he was doing."

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Backs to the wall, Brothers!

by Alexander MacLeod

Twenty-two years ago the late George Woodcock, newly appointed general secretary of the Trades Union Congress, asked a celebrated question: "What are we here for?" Today, as trade unionists scan the industrial relations horizon of Thatcherite Britain, they might be tempted to inquire: "Will we be here much longer?"

The answer, of course, has to be yes. No institution as entrenched as British trade unionism can be summarily extinguished, even by a government noted for its hostility to strikes and other forms of industrial disruption.

There is little doubt however that after more than five years in office Margaret Thatcher has fashioned an environment in which the spirit of Tolpuddle (1984 is the Martyrs' 150th anniversary) is under siege. An ill and weary Len Murray, retiring early after 11 years as general secretary, reckons trade unionism has its back to the wall, and that the power and prestige of organized labour in Britain have been ebbing away. Can the process be reversed?

Alister Graham, general secretary of

"It's no good simply blaming Mrs Thatcher."

the Civil and Public Services Association, thinks it can and must, but as a moderate union leader who has been severely bruised in recent months by left-wing activists, he has no illusions.

"It is no good simply blaming Mrs Thatcher and her policies," he told me, "although her obvious antipathy towards unions in general puts us under pressure. As trade unionists we have failed to match our deeds to our words."

"Young people say we claim we want to help the low paid, but that in reality we do battle to maintain wage differentials. They say we pose as champions of the unemployed, but in the past two years have allowed the living standards of trade unionists who still have jobs to rise by 5 per cent while those of the unemployed worsened. Young people point, too, to the statements of union leaders who claim to be committed to orderly picketing but who, when it comes to the crunch, turn a blind eye to intimidation of workers who do not want to strike."

Alister Graham considers that perceptions like these have undermined the credibility of trade union leaders and of the union movement as a whole. The process has been speeded, he believes, by the activities of left-wing radicals who set out to dominate unions and try to bend them to their own beliefs.

Mr Graham declared: "The problem of left-wing activists and the gap

Trade unionists preparing for their annual congress, starting in Brighton on September 3, may wonder how to save their movement from Thatcherism, left-wing militancy and much public hostility.

that exists between them and the real wishes of the majority is acute and dangerous. Like the Labour Party, too many unions have proved vulnerable to attempts by the Left to exploit the block vote and take them over. It is one of the chief threats to the survival of the trade union movement." Significantly, his own activists have punished Mr Graham for his outspokenly moderate views by removing him from the General Council of the TUC and replacing him with a member of the Communist Party.

The wounds now so apparent in the movement are by no means all self-inflicted. Mrs Thatcher came to office in 1979 determined to set strict limits to union power. Lord McCarthy, a Labour peer who has specialized in industrial arbitration for many years, sees the Thatcher Government's approach to trade unions as a deliberate attempt to roll back their pretensions to a share of political power.

"The unions have been wholly unable to influence the policies of the Thatcher Government either in economic matters or in the passage of legislation designed to restrict their power," Lord McCarthy said. "Mrs Thatcher does not believe the trade unions have a role in the implementation of national economic policy, or even that they have any real legitimacy."

"It is true that a government adopting such an attitude denies itself the possibility of having an incomes policy, or of enlisting union help to curb unemployment. But Mrs Thatcher's government does not want these things. To a marked degree the unions have been excluded from participation in national economic decision-making."

The present plight of trade unionism contrasts strikingly with the power and prestige it enjoyed a mere 10 years ago, which was exemplified by the coalminers' success in defeating Edward Heath's government in 1974. That prestige found its reflection in the reliance of the Wilson and Callaghan governments on TUC support for wage-restraint policies over the next three or four years. With membership as high as 12 million and plenty of money in their coffers, the unions came to believe that governments needed them in order to be able to govern. Moreover, they assumed that the political leaders with whom they dealt would remain committed to full employment policies.

Unfortunately, recession began to bite and unemployment steadily

climbed. Yet militant unions pressed their demands for still higher wages, despite the deteriorating economy and the pleas of national leaders like Jack Jones and Hugh Scanlon to honour the so-called "social contract" between the TUC and the Labour government.

Mrs Thatcher came to power in the sour atmosphere created by the "Winter of Discontent" of 1978-79, pledged to curb union power and wedded to doctrines which did not put maintenance of full employment at the heart of economic strategy. The unions, Lord McCarthy believes, found themselves in a vice between the Thatcher Government's determination to restrict the legal basis on which they had hitherto been able to operate, and the pressures of rising unemployment and a contracting economy. They are still in that vice.

In his years at the TUC's helm, Len Murray believed that to maintain public confidence trade unions must have a sense of responsibility towards society. After the Labour Party's massive defeat in June, 1983, Mr Murray began appealing for a "new realism". The unions, he argued, must accept that a majority of their members supported parties other than Labour at the general election, and must realize that the movement could barely influence government policy while the second Thatcher Administration enjoyed its huge parliamentary majority. The real

"We must change if we are to survive."

need, Mr Murray insisted, was for trade union leaders to listen hard to their members and try to serve their best interests.

Within weeks of elaborating the "new realism", he was appalled to see the National Graphical Association lock horns with a provincial newspaper proprietor over the use of non-union labour. The NGA's resort to violent mass picketing in defiance of the Courts was a factor in his decision to step down four years before he was due to retire as general secretary.

His likely successor is his deputy, Norman Willis, a burly but reflective administrator who once worked as assistant to Jack Jones, leader of the powerful Transport and General Workers' Union. Membership of the trade union movement, he notes, is down to 10 million. There are one million more white collar members and

one million fewer blue collar workers now than a decade ago and half a million more women in the trade unions than in 1974. Home ownership among trade unionists has risen by some 10 per cent in as many years.

Mr Willis may soon be leading an organization whose members are more devoted to repaying their mortgages than to responding to strike calls from shop stewards. "Many people don't like trade unions in general but think their own union isn't too bad," he commented. "Many say they want their union to stay out of politics, but at the same time like to see us pursuing the things they want, like a better National Health Service or improved pensions. These are political goals. To resolve such contradictions, perhaps we need to project ourselves to our members better, always listening hard to what they are saying."

What attitude should the TUC adopt to unions which campaign militantly for higher wages? "Usually wage demands have to be the priority, but workers also perceive the need to stop inflation or to protect jobs as being very important," he said. "If you have a narrow time span, the issue has to be money. But the problem facing the wage earner is that of balancing the immediate need for more money against how he sees the future."

"There are times when the rank and file feel they are close to their union leaders on such issues. That's fine. There are other times when they shrug their shoulders. If too many people shrug their shoulders, as happened towards the end of the Callaghan government, we've had it. Support and understanding are always crucial."

For Alistair Graham the issues are clear, and the stakes high.

"The real argument is between those people who want to retreat into the laager and fight around the bastions of traditional trade unionism, and those who say that that is not good enough—we must change if we are to survive. If we do not change there is a danger that what has happened in America will happen here: whole areas of industry will become non-unionized."

"The service sector, which is growing fast, is particularly prone to this sort of thing. It has many women workers, casuals and part-timers. In America the unions have no real foothold in the service industries. Here in Britain we will face a steady decline if we do not capture the imaginations of such people and carry them with us."

"After a time the trade union movement could end up representing a relatively privileged élite—those with high technical skills and in well organized firms and industries—while a larger and larger part of the work force is excluded from trade unionism." ●

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Inns and outs of London's jazz

by David Mitchell

Jazz fans can now slake their musical thirst in many of the capital's pubs and several parks. Photographs by Dick Scott-Stewart.

Traditional jazz, revived in Britain in the late 1940s and early 50s by musicians like George Webb, Humphrey Lyttelton, Wally Fawkes, Mick Mulligan, George Melly and Cy Laurie, is bravely marching on. It survived the onslaughts of skiffle, rock and "free jazz" to re-emerge not in its old iron-clad, purist New Orleans form, but as something catchy and tuneful, with a wider appeal.

The style tends to be eclectic—as the name of Bob Taylor's Roaring 20s, 30s and 40s Band, for example, suggests. Yet the cohesion and vaudeville flash of this band is the result of well rehearsed professionalism. I heard it at the Prince of Orange, Rotherhithe—and some of its members turned up among the Full Frontal Rhythm Boys ("We Give it to you Straight") at the Battersea Arts Centre.

Many jazz players are part-time, although some are accomplished semipro. Pub pay is poor, and members of a 16-piece big band would be lucky to get a fiver each in the venues I visited. Entrance is free (drink prices are slightly increased) or there is a collection or a small entrance fee.

Big Al's Jazzers, on every Monday night at The Pavilion, Battersea Park Road, is a typical set up. The banjoist is a picture restorer and Al Munday, a witty, engaging fellow who doubles on clarinet and sax, windows-clears and sings. Between gigs, the peripatetic Frog Island Jazz Band, formed in 1962, is all-amateur and specializes in King Oliver and Jelly Roll Morton numbers.

The Crouch End All Stars—Sundays at the Tufnell Park Tavern—comprises two BBC producers, a film critic, a doctor, an educational psychologist, a photographer and a barrister. The Barry Densham Big Band, which blasts its brass at the Lord Napier, Thornton Heath, is organized by the drummer, a company director. Lead trumpet is a building society branch manager and the vocalist, Ron ("Singing Sinatra") Rodgers, a finance company representative.

The customers in these venues tend to share the belief that jazz in any meaningful sense, ceased to exist when bebop went arty and pretentious. But there are exceptions—the Dave Suttie Trio for instance.

There was great excitement at the Prince of Orange when the Trio did a modern gig with guest saxist Dave Quinny. Full-blooded and inventive, it swung magnificently. But then the

Prince of Orange is a remarkable phenomenon. Three years ago, when John Payne, a burly, bearded former policeman and East End pub manager, took over as tenant, it was a moribund establishment with a handful of elderly regulars. Now it has a lively young bar staff and offers a catholic range of jazz, from trad through big band swing, rhythm and blues, jive and mainstream-modern.

John has gigs every night of the week and Saturday and Sunday lunchtime, too. Entrance is free and in the restaurant you can follow the advice of "Eggy Ley and his Hot Shots": "Be sure and eat/To a swingin' beat". Musicians' fees are met solely from bar takings, quite an achievement considering the calibre of the performers. Soloists and bands from America en route to the Edinburgh or some other festival play here, as do Humphrey Lyttelton, Alan Eldson, Monty Sunshine and Harry Gold, a 78-year-old veteran still on the circuit with his current Prices of Eight.

It is often standing room only and you cannot see the walls for jazz posters. Behind the band rostrum at the Lord Napier there is a mural of a Mississippi riverboat with the challenging inscription, "Britain's Leading Jazz Pub". The programme here is less varied, but trad, big band and fairly advanced modern jazz are on every night.

The New Merlin's Cave, near King's Cross, where the pub jazz revival of the early 70s began, and where some of the musicians responsible for it still play, is a must for any serious fan. With such lively exponents of the punche, pre-pub jump band style as saxists Bruce Turner and John Barnes, pianist Collin Bates (of John Chilton's Feetwarmers) and trumpeter Alan Eldson, you can guarantee a groovy Sunday lunchtime.

To a very great extent, the future health of pub jazz depends upon zealots like him. Publicans change their minds, customers fall away and there are casualties. In one short four-month period three long-standing dates disappeared from the calendar. After a residency of 10 years at the Crown and

Sceptre, Streatham Hill, the Beale Street Jazz Band was cast adrift in favour of a DJ, the New Orleans Ramblers vanished from the Sawyers Arms, Paddington, and, saddest blow of all, Keith Nicholls decided to end his long-running and superbly entertaining Ragtime Revue at the Pindar of Watfield, Gray's Inn Road.

But many delights remain. On Tuesdays, in the cosiness of the Prince of Wales, Highgate High Street, Wally Fawkes blows a mellow, reflective, mainstream clarinet. In the recently and handsomely refurbished Three Compasses, off Farringdon Road, landlord Bill Hutchinson has engaged pianist Stan Greig, formerly with the Feetwarmers, for Tuesday night and Sunday lunchtime, and the Dirty Rats, a quartet with a Bechet sound, for Saturday night. The Prince of Wales, Drury Lane, with an eight-piece band, is a good bet for Sunday lunchtime.

The Mitre, by Blackwall Tunnel, was once a noted jazz pub, and there could be a revival—a Sunday lunchtime trad band has slipped in among the more prevalent pop-rock. On Thursdays the North Pole, Greenwich High Road, features such excellent groups as the Meridian City Stompers (hear that seductive washboard) with a youthful front line.

My jazz-crawl ended on a high note at the Grey Horse, Kenning Village. There are two resident bands, the Magna Jazz Band on Thursday and the Georgia Jazz Band on Sunday, and visitors' nights feature such fine trad veterans as cornetist Steve Lane with his East Side Southern Stompers. I was particularly taken with the Old Man Blues and Froggie Moore Rag, and fascinated by an array of skilfully handled mutes, including beer glasses.

Traditional jazz started as outdoor music, an accompaniment to parades and picnics. In an attempt to get back to grass roots and to reach a wider audience, the Crouch End All Stars sometimes take to the streets, like the much-lamented jazzing kerb-crawlers of the 1950s, the Happy Wanderers. In summer the GLC and some borough councils stage good old-fashioned jazz in London's parks.

The all fresco season begins in Battersea Park in early June with Humphrey Lyttelton. And, if the weather's fine, there is a Glyndebourne atmosphere, with hock and strawberries on the lawn. Following Humphrey, on alter-



nate Tuesdays, come Acker Bilk, Kenny Ball and Monty Sunshine.

I have been startled by the irreverent strains of "Oh, Didn't He Ramble", drifting down from the heights of Waterford Park as I strolled towards the Marx monument in Highgate Cemetery. I have tapped my feet on bank holidays in Victoria Park to a burst of Dixieland squeezed between the ragged and the steel bands. I have watched the peacocks preen themselves while the sounds of jazz wafted on the wind through Holland Park in August. But favourite of all is shaggy, unfashionable Peckham Rye Park. Lying on the grass around the ramshackle, corrugated-iron bandstand on Sunday afternoons, I have listened for hours to the Blackbottom Stompers, the Original East Side Stompers, the Quaggy Delta Blues Band and the Lumiere Rouge Ragtime Band.

It was in Rye Park one balmy summer's day that I heard the jaunty cockney vocalist of the East Side Stompers sing King Oliver's joyous "Hullo Central, give me Doctor Jazz/He's got what I need, you bet he has...". The more I get the more I want it seems/I'm paging Doctor Jazz in all my dreams/When I'm troubled and I'm mixed/He's the guy that gets me fixed/Hullo Central, give me Doctor Jazz..."

For details of park jazz, contact the relevant local authority. For pub jazz, the monthly *Jazz Guide* and *Jazz in London*, available free in many venues,



Top left, MC Graham Tavar watches a distinguished front line at the New Merlin's Cave: Alan Eldson, Bruce Turner and Ian Christie. Top right, Humphrey Lyttelton at Battersea Park. Above, Peter Payne sings at the Prince of Orange. Right, Bob Taylor (left) with the Full Frontal Rhythm Boys and saxist John Barnes at the Battersea Arts Centre.



list many gigs, but by no means all. It is a changing scene, and all information was correct only at the time of writing, but here is a short list.

Prince of Orange, 118 Lower Road, Rotherhithe, SE16 (237 9181). Free.

Lord Napier, 111 Beulah Road, Thornton Heath (653 2286). Mon, Tues, modern jazz (Lipslide); Wed, Thurs, big bands (Barry Densham, Mike Daniels); Fri, Sat, Sun, trad (Bill Brunsell, Jumping Jack Gilbert). Free.

New Merlin's Cave, Margery Street, WC1 (837 2097). Sun 12-2. Free.

Prices of Wales, 53 Highgate High Street, NE (348 8641). Mon, Not the MIQ; Tues, Wally Fawkes and Doug Murray (piano). Free.

Grey Horse, 46 Richmond Road, Kingston (546 4818). Most nights, 7p. Tufnell Park Tavern, 162 Tufnell Park Road, N7 (272 2078). Thurs, Julian Single; Fri, Stan Greig Trio; Sat, JCM Jazz Band; Sun, Crouch End All Stars with Ian Christie. Free.

Battersea Arts Centre, Old Town Hall, Lavender Hill, SW11 (223 8413). Sun 12-2. Bob Taylor's Full Frontal Rhythm. 50p.

Three Compasses, 66 Cowcross Street, EC1 (253 3368). Free.

North Pole, 131 Greenwich High Road, SE10 (858 0815). Thurs. Free.

Prices of Wales, Drury Lane, WC2 (836 5183). Sun 12-2. Free.

Kerfield Arms, 16 Grove Lane, Camberwell, SE5. Fri, Sat, Sun, Free.

Hackney Labour Club, 96 Dalston Lane, E8 (449 4326). Sun 12-2. Free.

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THE COUNTIES

Jack Simmons's

LEICESTERSHIRE

Photographs by Caroline Penn



The Belvoir Hunt hounds at exercise with the fairy-tale castle as background.

The modern county of Leicester is a fusion of two old ones, Leicester and Rutland, carried through 10 years ago. There were some sound reasons in favour of that union; but anyone with a sense of the past may well reflect that it went into force in 1974 on All Fools' Day. They were two very different entities. They had this however in common: both were small units of government. At the time of the merger Leicestershire stood 27th in size among the old counties; Rutland 39th—it was only a fraction larger than the smallest of all, the Isle of Wight. The amalgamated county appears today about half-way down the list, both in area and in population.

So Leicestershire is small. It is also secret, keeping to itself. For all the efforts of the East Midlands Tourist Board—and they have not been negligible—it remains one of the least visited of English counties. You see few foreign cars on its roads. (I ignore the M1, which belongs to no county.) How many of your friends ever go there, sight-seeing or on holiday? Yet by not

going they are missing a good deal.

The River Soar divides the county into two unequal parts, running through Leicester itself on its northward course to the Trent. To the west of it and in Leicester lie nearly all the mechanized industries—hosiery, footwear, coal-mining, quarrying and engineering; the country to the east of it is mainly agricultural. The sole substantial industries in the old Rutland were based on the exploitation of its own resources—brewing and the quarrying of its splendid limestone. As late as the 1950s the Ketton cement works had a single tall chimney, the only one in the entire county.

These divisions have their basis in geology. West Leicestershire includes a slice of the coal measures, an outcrop of granite at Mountsorrel, the beautiful slate of Swithland (alas, no longer worked) and the pre-Cambrian rocks of Charnwood Forest, interspersed with clay farming land, undulating very gently. Leicester itself is partly built

over a main geological boundary. The county to the east of it is all Jurassic, lying within the old Leicestershire, outside within a large part of Rutland.

The landscape expresses this clearly. Leicestershire is sometimes thought of as flat: a notion quite untrue, for it denies some of the qualities that have made it what it is. Had it been flat it could never have become the pre-eminent foxhunting county, the heart of the Shires: the rolling grass lands of East Leicestershire made it that. Nobody who has ever seen the church of Breedon-on-the-Hill from the south, teetering as it seems on the very cliff face of a large limestone quarry, could subscribe to the idea of a flat Leicestershire; nor any motorist driving along the A47, especially up or down Wardley Hill in winter. The county is flat in the central Soar valley alone, and there the long dark range of Charnwood dominates it to the west, just as the Hambleton Hills dominate the broader and more level Plain of York.

How did Leicestershire and Rutland come to form units of local government? It is only to the south that they had any long natural boundaries, the Warwickshire Avon and the Welland. However for 20 miles to the south-west Leicestershire has a clear man-made boundary: Watling Street (now the A5), part of the Roman road running from Dover and London to Wroxeter. Here it divides Leicestershire from Warwickshire.

At High Cross on that road Watling Street intersects the Roman Fosse Way in its diagonal course from Devonshire to the Humber. Leicester itself grew up on the Fosse Way, and other Roman roads joined it there. It was the most considerable Roman town in the English midlands, its so-called Jewry Wall still testifying to the scale of its public buildings. Though largely—perhaps for a time wholly—deserted after the Romans' departure, its importance remained fixed by its position at the crossing of the Soar. It re-emerged as a distinct place in Saxon England, then became one of the main centres ➤➤➤

Leicestershire

of the power of the invading Danes, and finally the capital of the unit of local government called Leicestershire in Domesday Book.

Leicester was that capital in one most particular sense: it stood right at the centre of its shire. No other county town had such a position except Shrewsbury, and perhaps Winchester. Not only that. It was already the largest town in Leicestershire, and it has remained so ever since. Its market was outstandingly important, reached easily by buyers and traders from almost everywhere in the shire. When mechanized industry developed in the 18th and 19th centuries, Leicester became the chief centre of distribution for its products. In 1974 the city had a population of 280,000; neither Loughborough nor Hinckley, the next largest towns in Leicestershire, had as many as 50,000. So Leicester has always been both central and dominant.

Rutland did not become fully recognized as a shire until the 13th century. Oakham was its capital, and always remained so, Uppingham its only other town. In 1889 it acquired its own County Council. Fifty years later the elaborate and costly devices of modern government were clearly becoming too much for its small band of ratepayers. First the fire service, then the police were merged with those of Leicestershire. A move to amalgamate the two counties came in 1961 and was defeated by opposition from Rutland. David fought Goliath, and once again prevailed. But that spirited victory was short-lived. The Act of 1972 settled the matter, and two years later Rutland was incorporated with Leicestershire.

To a traveller moving round Leicestershire today there are clear differences between its eastern and western parts: not only economic differences but others of landscape and building. Few of the smaller English counties can show within their borders so great a contrast as that between the Charnwood district and Rutland. ➔➔



Top, pastoral Leicestershire, "farming land, undulating very gently". Above left, Stapleford Hall, dating from the 17th century with Victorian additions. The Georgian church of St Mary Magdalen stands in the grounds, removed from the village. Above right, a street in Leicester, dominant centre of the county.



Top right, the church of Breedon-on-the-Hill, poised on the edge of a limestone quarry. Above left, Staunton Harold Hall and its chapel, Holy Trinity, built during the Commonwealth. Above right, volcanic rocks in Bradgate Park, Charnwood Forest, with Old John, an 18th-century prospect tower, on the skyline.



Leicestershire

The rocks of Charnwood Forest outcrop sternly, like the granite tors of Dartmoor; the range of colour round about runs through the rough purple "forest stone" to the pink Mountsorrel granite. Drive down from Mountsorrel to Leicester, and then eastwards only about 30 miles to Ketton, and you move through a whole colour spectrum, expressed in building. For two centuries and more Leicester has been a city of red brick. Though the tall and dingy concrete blocks put up in the 1960s denied that, brick is happily now again back in favour. It is the prevailing material everywhere on the clay lands, but as you move eastwards you begin to find the rich, tawny ironstone in the churches, here and there elegantly combined with limestone, as at Melton Mowbray.

The roads from Melton eastwards are rewarding: high over the wolds to Grantham, with a vision of Belvoir Castle—something out of a fairy story in the hazy distance, romantic like a castle on the Rhine; due east to Stapleford, with an interesting great house and a refined Georgian Gothic church concealed in a wood, then on southwards to Oakham. The great hall of Oakham Castle is one of the most perfect secular buildings remaining from the 12th century anywhere in England. Add the impressive church, with the buildings of the large school clustered round it, and the admirable new Rutland County Museum, and Oakham becomes a place well worth seeing. Only a mile away, moreover, is the big new Rutland Water, a reservoir making its own shapely landscape.

The Rutland churches preside gracefully over their villages; they include two, Tickencote and Brooke, that are of no great promise externally but remarkable inside. Farther west these good things are scattered: for instance at Bottesford, Noseley, King's Norton and Stoke Golding. At the north-western edge, very close to Derbyshire, two exceptionally interesting churches lie within one parish, Breedon-on-the-Hill. Breedon church is remarkable both for its site and for its fascinating frieze and sculptured stones of the eighth or ninth centuries. Two miles away is the chapel of Staunton Harold, begun by the Royalist Sir Robert Shirley as a piece of defiance thrown at the republican government and completed about 1665. It has kept nearly all its original fittings and is now securely in the hands of the National Trust. With the big Georgian house adjoining, it makes an unforgettable landscape.

The industrial development of Leicester makes it appear to belong almost wholly to the 19th and 20th centuries. Some of the big factory buildings that remain from the Victorian age are impressive. On the ridge rising up to the south, close together, are two striking monuments of the modern world: the northernmost of Lutyens's great series of memorials of



Two of Leicestershire's delicacies: the misnamed Stilton cheese, and Melton Mowbray pork pies.

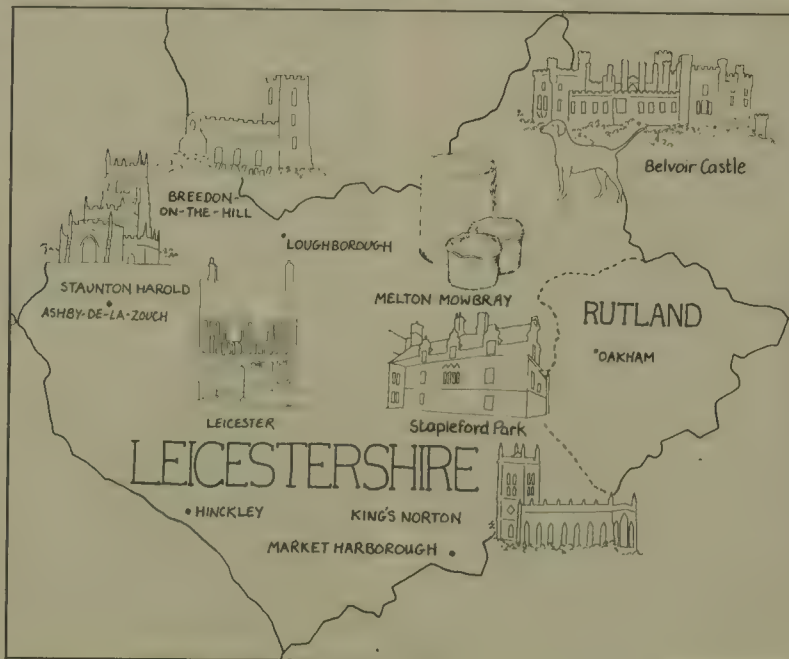
the First World War (1925) and the Engineering Building of the University (by Stirling and Gowan, 1963), generally accepted as one of the key structures in recent British architecture. That ridge is linked to the old city below by the New Walk, $\frac{3}{4}$ mile long. Laid out in 1785 as a boundary and a promenade, it later became a residential street. It has always essentially remained, in our jargon, a "pedestrian way" and wheeled traffic is strictly prohibited on it. In recent years the planners have appreciated its value. Though it fell into a disgraceful condition after the Second World War, and the lower end became a slum, it is now well cared for. When a major road had to cut across it, the engineers accepted the need to take it underneath in an expensive cutting. So the New Walk remains in the possession of the walkers who use it constantly, though

they take it for granted. It is however unique—something not to be found in any other English industrial town.

All this is characteristic, part of the secret—almost secretive—quality of Leicestershire itself. It has never gone in for self-advertisement. In the modern world this may well have become a serious weakness. To the visitor, however, such uncommon reticence is engaging; it leaves much of what is best in the county to be come upon as a surprise. Let me end with one of the chief oddities of this kind.

Stilton cheese got its name in the 18th century from the Bell Inn, at Stilton in Huntingdonshire, where it was offered to stage-coach travellers stopping to dine. People naturally assumed that it was made there. No such thing. It came from the pastures of east Leicestershire and the vale of Belvoir, and still does. The main centre of its

manufacture now is Melton Mowbray, which is also esteemed for its pork pies. (When Sir Thomas Beecham conducted in Leicester he used to be given one at the end of a concert, to his delight and wonderfully feigned surprise. "A Melton Mowbray pie!" he would exclaim. I can hear him still.) The best of these pies are succulent and distinctive. A Melton Mowbray in France would be a little gastronomic capital, so designated in the guidebooks. In Leicestershire it is just a busy country town. Its one conspicuous industry is the manufacture of pet foods. The really distinguished human foods it makes are produced quietly and efficiently, with no special attempt to announce their merits. Its cheese, the most famous in England, remains attributed to Stilton. Leicestershire has never made any attempt to claim its own ●



Leicestershire

Area

630,829 acres

Population

860,700

Main towns

Leicester, Loughborough, Hinckley, Coalville, Melton Mowbray, Market Harborough, Ashby-de-la-Zouch.

Main industries

Mechanical and electrical engineering, quarrying and mining, textile, clothing, food and drink manufacture, agriculture.

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SERVANTS IN SPACE

by Patrick Moore

The Space Age began on October 4, 1957—not with a whimper, but with a pronounced bang. Sputnik 1, the world's first artificial satellite, soared aloft, carrying a transmitter which sent out the "Bleep! bleep!" signal never to be forgotten by anyone who heard it. Though the Russian Sputnik was only the size of a football and carried little apart from its transmitter, it was immensely significant. It was the culmination of years of research, and it showed that in space the Americans had serious rivals.

In fact the American programme had been floundering, partly due to inter-Service rivalry between the Army and the Air Force. It is no secret today that the German expert Wernher von Braun could have put an American satellite up at least a year before Sputnik had he been given the go-ahead. It was indeed von Braun's team which sent up the first American satellite, Explorer 1, in 1958—though not before the Soviets had orbited Sputnik 2, a massive vehicle which carried the luckless dog Laika in what amounted to a space coffin. From then, and all through the 1960s, much was heard of a "space race", ending with the Apollo lunar landing in 1969.

The idea of space-travel goes back a long way. As early as the second century the Greek satirist Lucian of Samosata wrote a story about a voyage to the Moon, though his theories were hardly scientific (his travellers were involuntarily hurled Moonwards when their ship was caught up in a waterspout). In the 17th century Johannes Kepler, one of the greatest of all astronomers, described how the hero of his novel the *Somnium* was taken to the Moon by obliging demons.

Artificial satellites were a later literary invention. One of the first was described by Jules Verne in his story *The Begun's Fortune* in which the wicked Professor Schultz launches a missile at the town of Frankville and gives it too great a speed, so that instead of falling on its target it enters a closed orbit round the Earth.

Practical experiments, however, had to await the development of the liquid-propellant rocket, the first of which was fired by Robert Hutchings Goddard in America in 1926. Less than 30 years later, on July 29, 1955, it was officially announced from the White House that the construction of small unmanned satellites had been approved by the US government, and that the initial launchings were to take place during the so-called International Geophysical Year, between July, 1957,



ARTIST'S IMPRESSION OF SPACE OPERATIONS CENTRE/NASA

In less than 30 years satellites have become an invaluable adjunct to life on Earth. The *ILN* traces the growth of our orbiting work-force, and examines the military implications which are currently worrying the superpowers.

and December, 1958.

Sputnik 1 took America by surprise, and reactions were not always generous (one senior Army officer described it as "a hunk of old iron that almost anybody could launch"). But once Explorer 1 had been sent into orbit the mood changed, particularly as Explorer was responsible for the first major scientific discovery by a space vehicle. It carried Geiger counters to detect cosmic rays, which are not truly

Today satellites keep a continuous watch over almost the whole atmosphere.

"rays" at all, but high-velocity atomic nuclei coming from all directions. At a height of more than 550 miles the counters went dead. The cause was not lack of radiation, but too much. The recorders had become saturated.

The Earth is surrounded by zones of intense radiation now known as the van Allen zones, in honour of James van Allen who had been responsible for the experiment carried in Explorer. The satellite itself remained in orbit for

more than 12 years, finally re-entering the atmosphere and burning up after 58,000 revolutions, on March 31, 1970.

Meanwhile the Russians were continuing their experiments. In 1959 they also dispatched the first successful probes to the Moon. Lunik 1 bypassed the Moon and sent back valuable information, notably the revelation that there is no measurable overall lunar magnetic field; Lunik 2 crash-landed on the Moon; and Lunik 3 made a round trip, passing beyond the Moon and taking the first pictures of the lunar far side, which we can never see from Earth because it is always turned away from us. When Lunik 3 returned close to Earth in late October, it transmitted the pictures by television. Properly speaking, the probe counts as an artificial satellite, because it was in orbit round the Earth, but contact was lost after the first transmissions and was never regained.

The US Discoverer series began in February, 1959, when Discoverer 1 was put into a polar orbit with the object of testing propulsion and guidance, though the satellite soon

"tumbled" uncontrollably and decayed in the atmosphere in less than a week. More significant was the weather satellite Vanguard 1, sent up later in February, 1959. It carried special equipment to look down on the Earth and measure the cloud cover, and it proved very successful.

The next weather satellite was Tiros 1, launched in April, 1960. Its diameter was only 42 inches, but this was large enough to accommodate two television cameras capable of surveying weather systems extending over 650,000 square miles. Picture quality was remarkably good, and by the time that the Tiros's batteries failed, after 78 days, nearly 23,000 images had been obtained. Subsequent Tiros vehicles carried on the work, and were even capable of saving lives by the early detection of dangerous tropical storms developing far out to sea. Later the more advanced Nimbus vehicles took over, to be succeeded today by satellites which can keep a continuous watch over almost the whole of the atmosphere.

Before the Space Age, meteorology had been a decidedly uncertain science, as it depended upon receiving weather reports from widely separated areas—and these were not always forthcoming, particularly from the polar zones. The weather satellites altered this. Some of them, such as the Meteosats, have been put into what are termed geostationary orbits. A satellite moving above the equator at a height of 22,300 miles takes exactly one day to complete a revolution round the Earth, and so seems to stay motionless in the sky. The present system is to use several such satellites (American, Russian, British and Japanese) in similar orbits but above different points on the equator, so that no part of the atmosphere is out of range of at least one of the "watchers". It is a heartening example of co-operation in space.

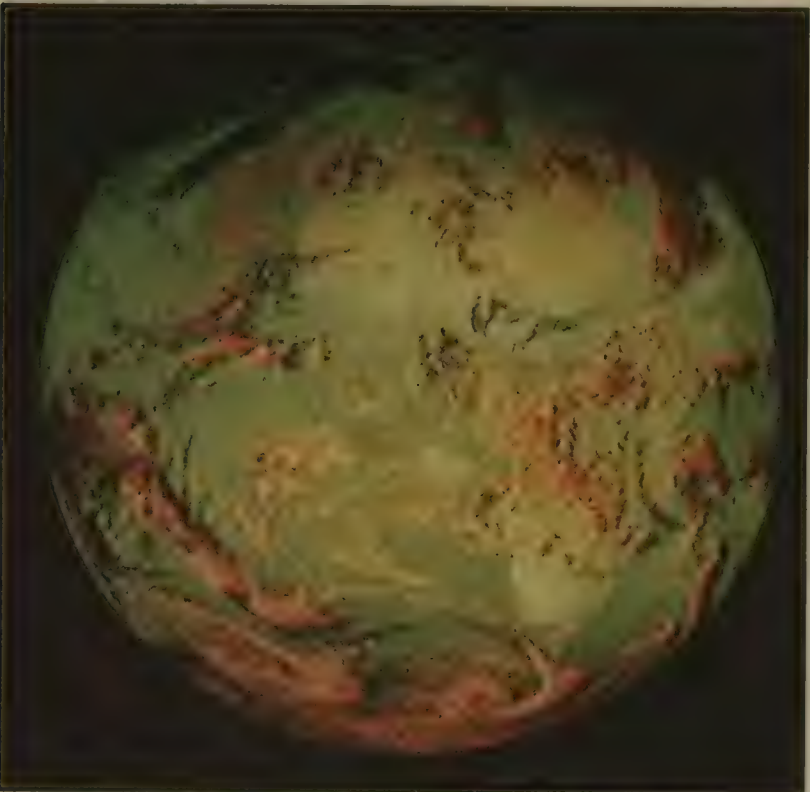
The improvement in our knowledge of the atmospheric circulation, and hence in weather forecasting, has been dramatic. Satellite pictures are shown daily on television, and in the future it may be possible to give accurate long-term forecasts even over localized areas.

The idea of geostationary satellites was put forward as long ago as 1945 by the British writer Arthur C. Clarke, who has often wondered what would have happened if he had had the foresight to take out a patent. Clarke was thinking mainly of communications satellites, and these have now become part of our everyday life.

Communications satellites may be "passive", acting as reflectors, ➤➤



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Sputnik 1, below, carried only a transmitter. The imaging power of Landsat, bottom, shows Nile cultivation in red, left. The European Meteosat traces weather patterns over Africa, below left.



SCIENCE PHOTO LIBRARY

Landsat 1, was launched on July 23, 1972, and continued to function until 1979; Landsats 2 and 3 went up in 1975 and 1978 respectively. It was not only a question of mapping inaccessible areas; the value of the Earth Resources satellites is much greater than that. Each Landsat carries a system capable of viewing the Earth not only in visible light, but also in other wavelengths, such as infra-red.

To list all the advantages of the Landsats and similar vehicles would take many pages, but a few special uses are worth noting here. Uniform repeated coverage means that the conditions in any area can be compared with those prevailing on any earlier orbit. Broad area coverage involves tracing continuous ground features over hundreds of miles; fault lines can be distinguished, providing information of immense value in the search for new oilfields.

High-resolution pictures allow crops to be studied, forest logging areas measured, the movements of ice-fields detected, and even the spread of sand-dunes into areas threatened by advancing desert. The effects of human activity can also be monitored. Some satellites even carry temperature sensors, enabling citrus growers and others to take action to save crops which are in danger because of unusual conditions, while fishermen can go in search of fish which are attracted to water at certain temperatures.

The Lageos satellites, devoted to laser ranging, make it possible to track ground movements amounting to less than half an inch. This assists not only with the recording of continental drift and the science of plate tectonics, but also with the possibility of predicting earthquakes—and it is not surprising that special attention is being paid to the San Andreas fault in California,

which will certainly produce a major shock sooner or later.

All these satellites are peaceful. Unfortunately it is impossible to separate scientific space research from military preparations, and it is a sad fact that more than half the satellites launched by the US and the USSR are designed for use in war. (See Nigel Hawkes on page 46.)

The coming of the spy satellite has led to a complete revolution in military preparations. There are also US Vela vehicles, and similar Russian ones, which are intended to detect and moni-

The needles might have killed off the science of radio astronomy.

tor nuclear tests in space. One experiment which, it is hoped, will not be repeated was "West Ford", when large numbers of copper needles were put into orbit with the aim of providing an artificial reflecting layer for radio signals in time of war. If there had been any mistake the needles might have remained in orbit and killed off the science of radio astronomy, but luckily they came down, and the chorus of protest from the scientific community was so violent that nothing of the kind has been attempted since.

In any global conflict it would be strange if at least one missile did not penetrate the enemy defences, and military space vehicles clearly continue to threaten humanity. Moreover, accidents can happen. In September, 1977, the Russians launched Cosmos 954, which went out of control and crash-landed in Canada, scattering radioactive material over a wide area. It was fortunate that the satellite landed in so desolate a region of Canada.

Up to now we have been considering "inward-looking" satellites designed to survey the Earth itself, but "outward-looking" satellites have proved important in astronomy and allied subjects. Planetary probes have sent unmanned vehicles to the surfaces of Venus and Mars as well as surveying all the other planets out as far as Saturn (Uranus is next on the list, in January, 1986: Voyager 2 is well on its way there). But these are not genuine Earth satellites.

Several satellites have carried equipment to study the strange, high-speed particles known as cosmic rays. But in "pure" astronomy the main emphasis has been on studies of radiations inaccessible from ground level. Our atmosphere effectively blocks out most of the gamma-rays, X-rays and ultra-violet coming from space. Infra-red studies of some kinds can be made, particularly from high altitudes; the UKIRT or United Kingdom Infra-Red Telescope, at 14,000 feet on top of Mauna Kea in Hawaii, has produced excellent results. But for many parts of the electro-magnetic spectrum, space research methods are essential.

X-ray astronomy is a case in point. It began in 1962, when the first discrete source (Scorpius X-1) was detected by rocket-borne equipment, but the rock-

or "active", capable of transmitting on their own account. Rather surprisingly the first attempt, Project Score, of December, 1958, was of the active type. It was a cylinder weighing 4 tons, designed to receive messages from the ground, record them on tape and then re-transmit them when ordered to do so. Score was a success, and introduced itself to the world at large by relaying a perfectly audible Christmas message from President Eisenhower. It remained in orbit for a month, decaying on January 21, 1959.

Next came the passive Echo vehicles, which were simply large balloons.

Viewers were able to see a baseball game being played live in the United States.

They shone in the sky like brilliant and slowly moving stars. Echo 2 was probably seen by more people than any other space satellite before or since.

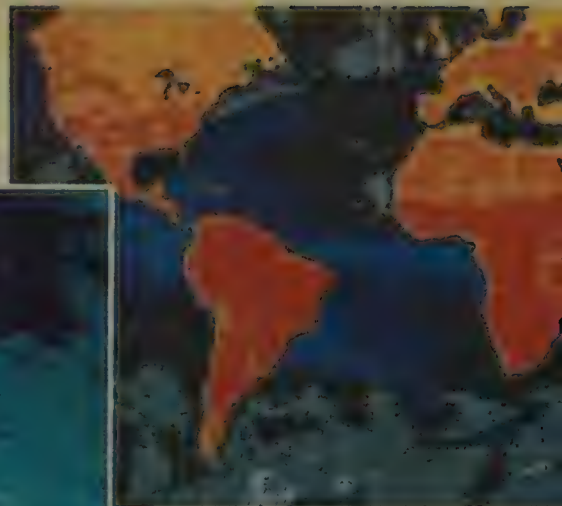
In July, 1962, Telstar, the first television satellite, went into orbit. It was 34½ inches in diameter, weighed 170 pounds, and was not visible to the naked eye as its orbit carried it round the Earth at a distance ranging between 600 and 3,500 miles. During

its fifth circuit some rather vague pictures were sent from America to England by way of the satellite. Tests went according to plan, and on the evening of July 23 the first full-scale transatlantic exchange took place. The receiving station at Goonhilly Down, in the West Country, worked perfectly and viewers all over Britain were able to see a baseball game being played live in the United States (whether many of them understood it is another matter). The second programme, sent from Europe across the Atlantic, involved more than 50 cameras in nine countries, ranging from the Mediterranean to the Arctic Circle.

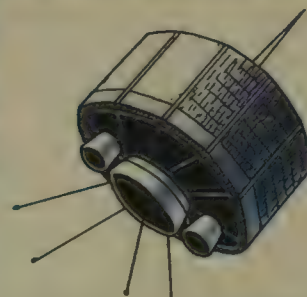
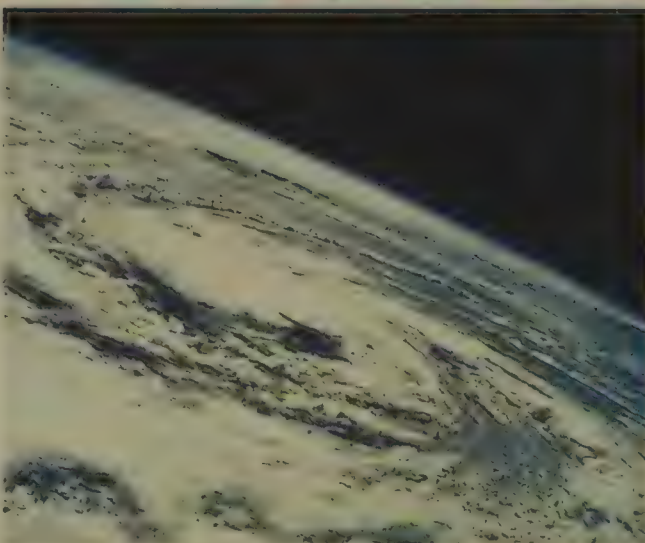
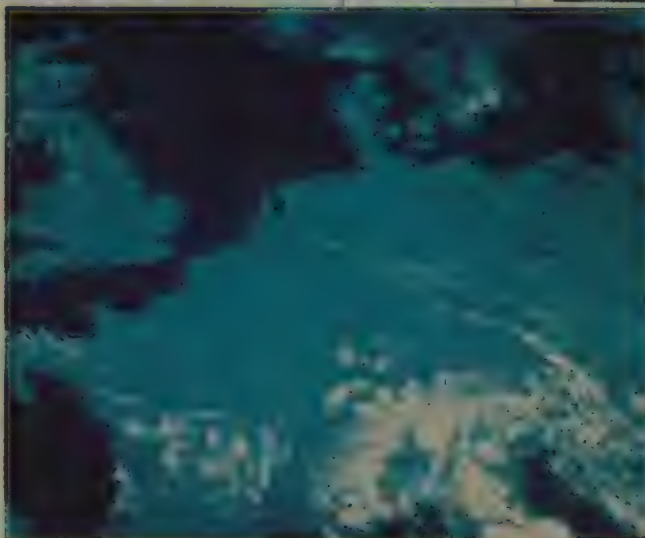
Since then dozens of communications satellites have been launched, not only by America and Russia but also by other nations. They are a vital link between the continents, capable of relaying telephone, radio and television signals. They have become essential commercially, and all-in-all they have probably made a greater impact upon everyday life than any other satellites.

Yet it is often said that the most important of all artificial satellites are those which survey the Earth itself. The first, ERTS-1 (Earth Resources Technology Satellite 1), later known as

THE SATELLITE TIME-TABLE



- 1957: **Sputnik 1** (USSR), first satellite.
Sputnik 2 (USSR). Carried dog Laika.
- 1958: **Explorer 1** (US), first US satellite. Discovered Van Allen radiation belt.
Score (US). Transmitted voice communication.
- 1959: **Luna 1** (USSR), first solar orbiting satellite.
Discoverer 1 (US), first polar orbiting satellite.
- 1960: **Tiros 1** (US), first weather satellite.
Transit 1B (US), first navigation satellite.
Discoverer 13 (US), first object recovered from orbit.
Echo 1 (US), first passive reflector balloon satellite.
- 1961: **Vostok 1**, Yuri Gagarin (USSR), first man in orbit.
Midas 2 (US), first missile detector.
- 1962: **Friendship**, John Glenn (US), first American in orbit.
OSO-1 (US), first orbiting solar observatory.
Ariel 1 (UK-US), first international satellite.
Telstar 1 (US), first Transatlantic TV signals relay.
Alouette 1 (Canada), first Canadian satellite.
- 1963: **Midas 6** (US), West Ford "needle" experiment.
Syncom 2 (US), first geostationary satellite.
Vostok 3/4 (USSR), first manned crafts to make simultaneous orbits.
- 1964: **Nimbus 1** (US), first meteorological and oceanographic satellite.
OGO-1 (US), first orbiting geophysical observatory.
- 1965: **Voskhod 2**, Alexei Leonov (USSR), first space-walk.
Gemini 3 (US), first manned craft to change orbit.
Early Bird (US), first commercial TV satellite.
Vela 6 (US), nuclear detector—70,000 mile orbit.
A-1 (France), first French satellite.
- 1966: **Luna 10** (USSR), first Moon-orbiting satellite.
OAQ-1 (US), first orbiting astronomical observatory.
Ariel 3 (UK), first all-British satellite.
ATS-1 (US), test satellite for applied technology.
- 1967: **Cosmos 139** (USSR), fractional orbital bombardment satellite.
Soyuz 1 (USSR), first space disaster. Komarov killed.
Dodge (US), first colour photo of Earth's surface.
Cosmos 186 (USSR) } first automatic rendezvous
Cosmos 188 (USSR) } and docking.
- 1968: **Explorer 38** (US), first radio astronomy satellite.
Zond 5 (USSR), first recovery of Moon orbiter.
Apollo 7 (US), first manned Apollo flight.
Cosmos 249 (USSR), first satellite interceptor.
Heos 1 (US), interplanetary magnetic field study.
- 1969: **Apollo 11** (US), first manned Moon landing.
Intercosmos 1 (USSR), solar ultra-violet and X-radiation study satellite.
- 1970: **Osumi** (Japan), first Japanese satellite.
China 1 (China), first Chinese satellite.
Luna 16 (USSR), first unmanned craft return from Moon.
Uhuru (US), first X-ray satellite.
- 1971: **Salyut 1** (USSR), first Russian space station.
- 1972: **Landsat 1** (US), Earth resources technology satellite.
- 1973: **Skylab** (US), first US space station.
- 1975: **Aryabhata** (India), first Indian satellite.
Apollo-Soyuz (US, USSR), combined spaceflight.
Cos-B (ESA), first European Space Agency satellite.
- 1976: **Lageos** (US), first laser geodynamics satellite.
- 1977: **Meteosat 1** (US), first geostationary weather satellite.
Cosmos 954 (USSR). Radio-active, crashed in Canada in 1978.
- 1978: **IUE** (US), international ultra-violet explorer.
Einstein Observatory, X-ray satellite.
Oscar 8 (US), satellite for amateur radio.
- 1982: **Space Shuttle Columbia**, first launch of Shuttle.
- 1983: **Spacelab 1**, carried in Shuttle.
IRAS (US), infra-red astronomical satellite.
EXOSAT (ESA), first ESA X-ray satellite.
TDRS (US), tracking and data relay satellite.
- 1984: **Solar Maximum Mission**, first repair in space.
- 1986: **Space telescope** (US).
Unisat (UK), communications satellite.
Olympus 1 (ESA), communications satellite.
- 1987: **COBE** (US), cosmic background explorer.
- 1988: **GPS** (US), global positioning system or Navstar.
- 1989: **UARS** (US), upper-atmosphere research satellite.
OPEN (US), Origins of plasmas in the Earth's neighbourhood.
- 1980s: **Skynet 4** (UK), military communications satellite.



1960: TIROS 1

An important weather satellite, launched on April 1 into a 430 by 460 mile orbit. It transmitted for 78 days, and sent back almost 23,000 cloud-cover photographs; one leading meteorologist commented that the weather-study programme had changed "from rags to riches" almost overnight. Tiros has been succeeded by Nimbus, Meteosat and other series which now keep the whole of the Earth's atmosphere under surveillance.

Top, Nimbus 5 map of global rainfall (blue) over the oceans; **above left**, European cloud cover; **left**, view of Hurricane Gladys, 1969.



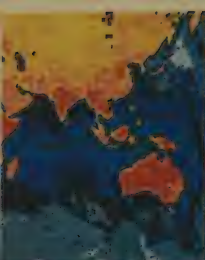
1962: TELSTAR 1

The first television communications satellite, although small, was among the most important of all satellites because it was the fore-runner of a global communications industry. Telstar provided the first direct television link between Europe and America, and many nations participated in the programmes. Telstar has long since ceased transmission and been lost but it will remain in orbit for many centuries.

Right, later generations of communications satellites.

Intelsat 4: Launched in 1971, owned and operated by the International Telecommunications Satellite Organization, relays telephone calls and television programmes. **Oscar 8**: Launched in 1978, relayed signals of amateur radio operators. **ATS 6**: Launched in 1974, Applications Technology Satellite, brought TV to isolated communities.





1958: EXPLORER 1



The first satellite to send back important scientific data; it discovered the van Allen radiation zones. It was also the first American satellite, launched by Werner von Braun's team on January 1 into a 223 by 1,575 mile orbit. It decayed on March 31, 1970, after 58,000 revolutions.

1957: SPUTNIK 1



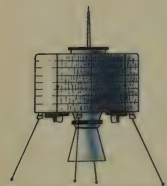
The first artificial satellite was launched on October 4 and opened the Space Age. It moved in an orbit at altitudes between 141 and 588 miles and transmitted for 21 days, completing 1,400 orbits before decaying in the atmosphere in January, 1958.

Typical USSR orbit

Polar orbit

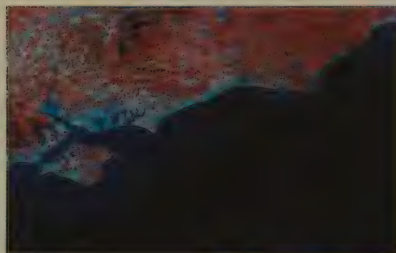
Sun-synchronous orbit

Geostationary orbit



1963: SYNCOM 2

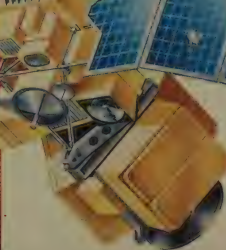
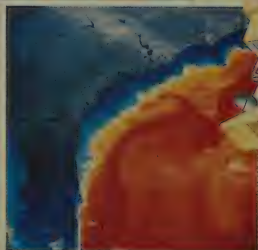
The first geostationary satellite, put into an orbit 22,300 miles above the Equator with a revolution period exactly the same as that of the Earth—so that as the Earth spins, the satellite keeps pace with it and appears motionless in the sky. The principle was first proposed by science-fiction writer Arthur Clarke in 1945. Syncom 2 was stationed over Brazil and relayed telephone calls from North and South America to Africa.



1972: LANDSAT 1

Originally known as ERTS 1 (Earth Resources Technology Satellite 1), it was launched on July 23 into a Sun-synchronous, near polar and almost circular 560 by 571 mile orbit. It circled the Earth 14 times a day—every 18 days it could survey the same area at the same time of day—and sent back more than 34,000 images during its active life. It ceased to transmit after eight months but will remain in orbit for at least 70 years. Later Landsat-type vehicles have taken pictures at different wave-lengths to locate oil fields and to show diseased vegetation.

Above, infra-red photograph of the south coast of England with the Isle of Wight; right, heat sensitive image of the Gulf Stream off the Florida coast.



Landsat 4

Photographs from Science Photo Library, Associated Press and NASA. Illustrations by David Mallott, Simon Roulestone and Craig Austin

Typical US orbit

Equatorial orbit

Elliptical orbit



1983: SPACELAB

The first scientific station which could be manned with a minimum of astronaut training. It was attached to the Space Shuttle and its period in orbit was limited. Scientifically it was as valuable as any space mission since Explorer 1.

Above, astronaut McCandless, the first human satellite, free-flying in space without safety line; right, launch of Indonesian communications satellite.

US: 1,046

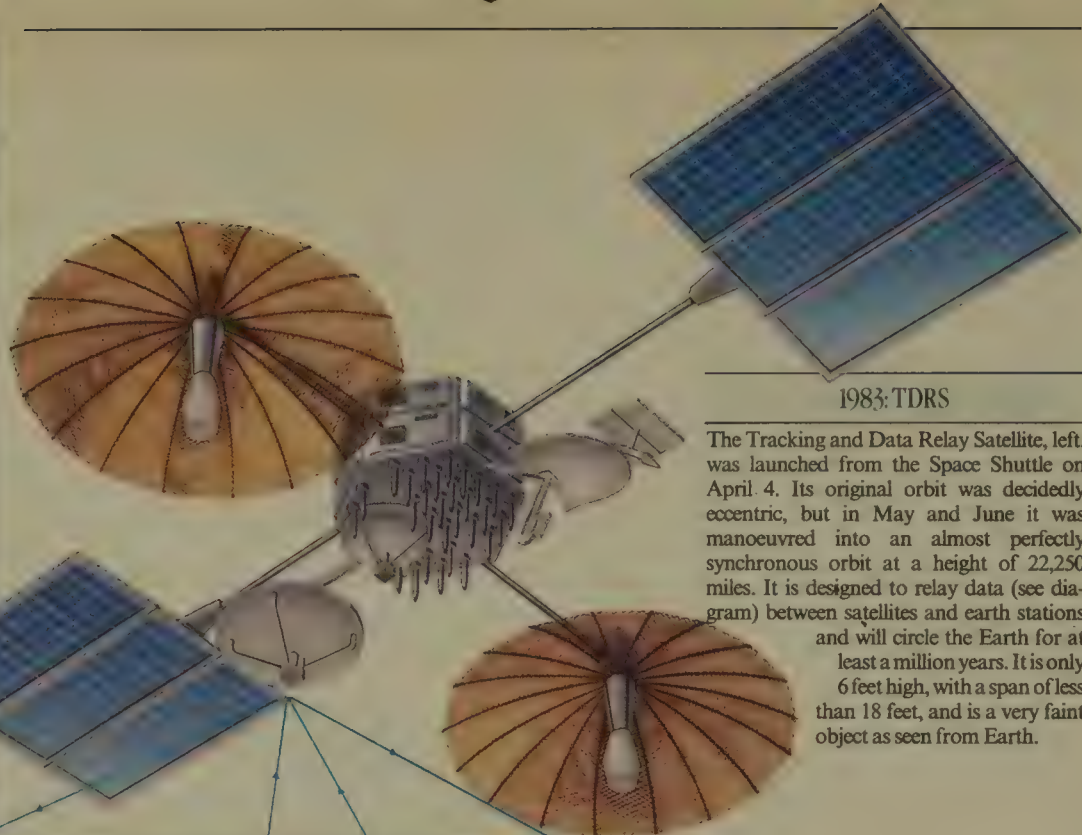


USSR: 2,187

Other nations: 70

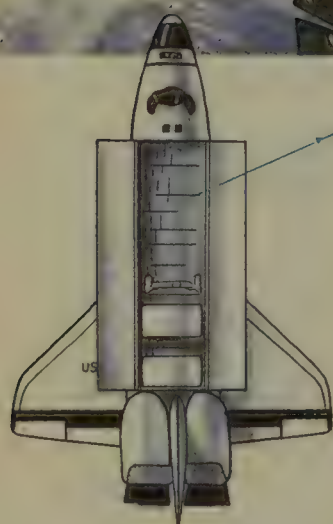


Left, from 1957 to 1983 the USSR has successfully launched 2,187 payloads; the US 1,046 and other nations—including Australia, Canada, China, France, India, Indonesia, Italy, Netherlands, UK, and the European Space Agency (ESA)—70.

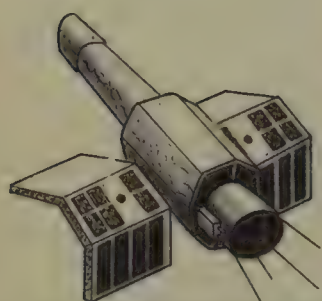


1983: TDRS

The Tracking and Data Relay Satellite, left, was launched from the Space Shuttle on April 4. Its original orbit was decidedly eccentric, but in May and June it was manoeuvred into an almost perfectly synchronous orbit at a height of 22,250 miles. It is designed to relay data (see diagram) between satellites and earth stations and will circle the Earth for at least a million years. It is only 6 feet high, with a span of less than 18 feet, and is a very faint object as seen from Earth.

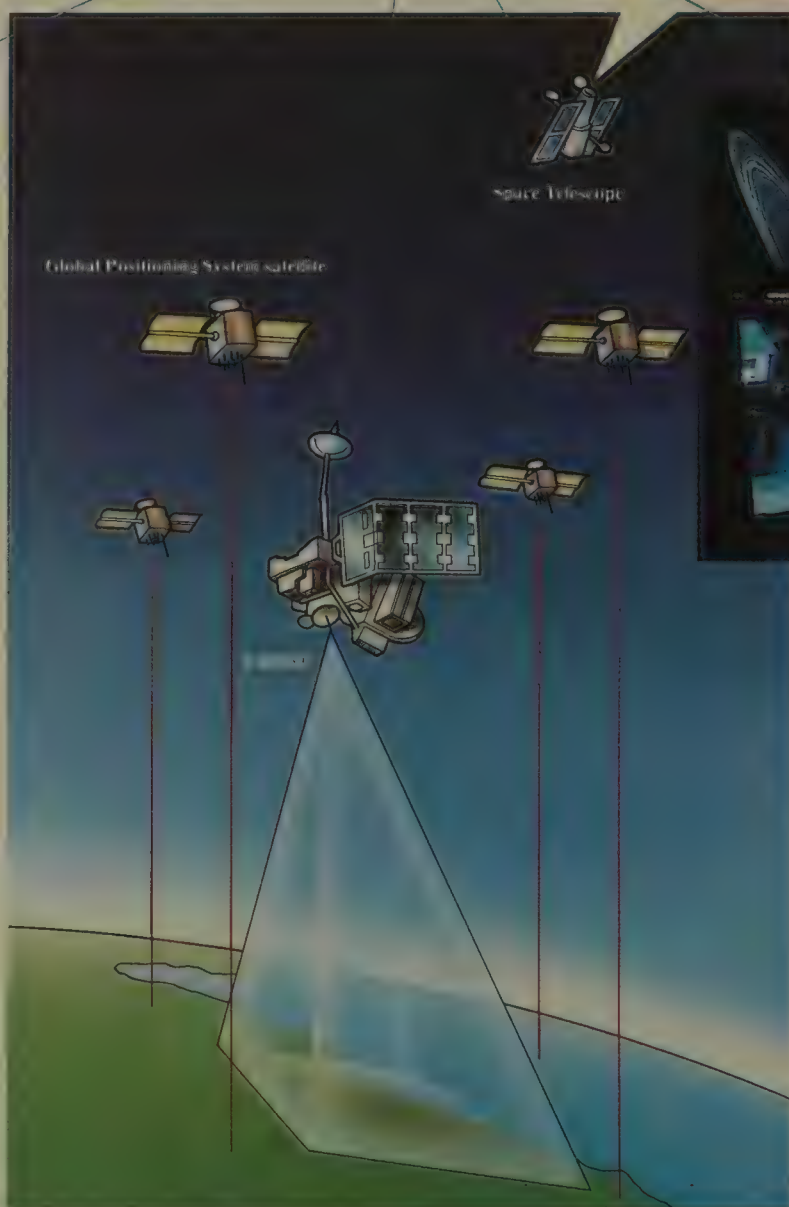


Space Shuttle



1978: IUE

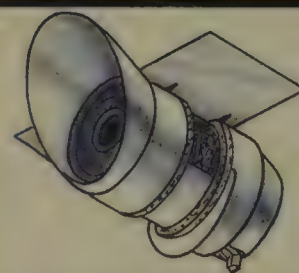
The International Ultra-Violet Explorer carried out observations at short wavelengths. It detected many new sources as well as studying those already known. Most regions of the electromagnetic spectrum have now been studied from satellites—from radio waves through infra-red, visible light, ultra-violet, X-rays and even the extremely short gamma rays.



An illustration of the complex electronic links being assembled in space. Landsat establishes its precise position from four Global Positioning System satellites (out of an intended 18 being launched) before imaging a sector of the Earth. The data are beamed up to TDRS for real-time transmission to a receiving earth station. TDRS can simultaneously pass back to Earth information received from other craft in space such as a Shuttle or, when it is launched in 1986, from the Space Telescope.



Earth station



1983: IRAS

The Infra-Red Astronomical Satellite, launched in January, operated for most of the year. It was not the first such satellite but much the most successful and mapped the whole sky, discovering thousands of new sources. It found several comets and the strange asteroid 1983 TB whose orbit carries it within nine million miles of the Sun. The discovery of cool material associated with some stars, notably Vega and Fomalhaut as well as stars of solar types, may indicate the presence of planet-forming material or, possibly, fully evolved planetary systems.



NOVOSTI



Major Yuri Gagarin, above, made the first orbital flight round the earth in 1961. In 1984 Bruce McCandless, above right, became a human satellite orbiting outside the Space Shuttle, right.

ets stayed up for only a few minutes and it was not until December, 1970, that the first X-ray satellite, Uhuru, was launched. It was sent up from the Italian San Marco platform off the coast of Kenya—hence the name: “uhuru” is Swahili for “freedom”—and it carried two specially designed X-ray detectors. The results were most encouraging and many new sources were discovered, some of which showed rapid variations. Since then there have been other X-ray satellites, notably the so-called Einstein Observatory (1978) and Europe’s Exosat (1983).

The detection of X-rays is difficult, even without the problem of atmospheric blocking, but the results are of tremendous interest. We have at last a fair idea of how some of the sources

Gagarin was neither hopelessly spacesick, nor seared by cosmic radiation.

function. With Cygnus X-1, for example, we are dealing with a pair of stars, one of which is normal and the other so far advanced in its evolution that it has collapsed, forming a Black Hole from which not even light can escape. The Black Hole is pulling material away from its companion. Before being sucked in, this material is so intensely heated that it gives off X-radiation.

Gamma-rays from space can be detected by space vehicles; the famous Crab Nebula, the remnant of a star which was seen to explode in the year 1054, is one source. There are also ultra-violet satellites, such as the IUE or International Ultra-Violet Explorer. And beyond the long-wave end of the visible spectrum we have the infra-red satellites, of which the latest and most successful is IRAS—the Infra-Red Astronomical Satellite—which



operated from January to October 1983, and was responsible for some spectacular discoveries.

IRAS detected several new comets, and dusty tails upon known comets; it tracked a strange asteroid or minor planet which can approach the Sun to within nine million miles (the earth is at 93 million miles distance); it mapped the whole sky in infra-red, discovering thousands of new radiation sources; and it also detected material associated with some bright stars such as Vega and Fomalhaut which may possibly indicate the presence of planetary

systems, either fully fledged or in the process of formation. IRAS was a combined British-Dutch-American venture: the launcher was American, the main ground station was at Chilton in Oxfordshire, and the survey data were analysed at the Jet Propulsion Laboratory in California.

Unmanned satellites have proved invaluable. But a machine can do only as much as its builders make possible. It still remains true that the best computer of all is the human brain. And the story of manned space-flight began surprisingly quickly after Sputnik 1.

On April 12, 1961, Major Yuri Gagarin of the Soviet Air Force made the first orbital flight in his tiny vehicle Vostok 1. He was aloft for only 1 hour 48 minutes and he made a single circuit of the Earth, but his flight was all-important, because various pessimistic forecasts were at once shown to be wrong. Gagarin was neither hopelessly space-sick, nor seared by cosmic radiation, nor battered to pieces by meteoroids. He was able to cope easily with the sensation of weightlessness (zero gravity), and he returned unharmed. He will never be forgotten, and it was tragic that his career should have been ended by an ordinary aircraft crash seven years later.

Where Gagarin had shown the way, other Russian cosmonauts and American astronauts soon followed. Later in 1961 Alan Shepard became the first American in space, managing a brief sub-orbital “hop” (it is indeed remarkable that less than 10 years later he stepped out on to the surface of the Moon), and in 1962 John Glenn completed an orbital journey. There followed two- and three-man space-craft, space rendezvous, and “space-walks” when crew members went outside their vehicles. The first to accomplish this manoeuvre was Alexei Leonov, in 1965; soon afterwards a space-walk

Astronauts experimented with melting, welding and brazing under zero gravity.

was achieved by astronaut Edward White.

In 1967 there were two disasters. Three American astronauts, including White, were killed during a test run on the ground, when their capsule caught fire. Weeks later Vladimir Komarov, in the Soviet Soyuz 1, was killed when his braking equipment failed and his parachute failed to open. Since then there has been another tragedy. In April, 1971, the Russians launched Salyut 1, their first step towards a proper space-station. On June 29 three cosmonauts who had been on board Salyut set off in their vehicle Soyuz 11 to return home; during the descent their capsule depressurized, and all three were dead upon landing.

The Russians have now launched a whole series of Salyuts, and cosmonauts have remained on board for many consecutive weeks apparently without suffering any permanent physical damage, though there are a few disquieting signs and it is too early to say whether there will be problems when journeys beyond the Earth-Moon system are contemplated. There has also been one combined US-USSR mission, in 1975, when an American Apollo command module docked with a Soviet Soyuz. This was widely dismissed as a mere propaganda exercise, but in fact was much more than that. It opened up possibilities of real collaboration in space, unfortunately not yet exploited.

The most elaborate space-station so far has been Skylab, launched on ➤➤

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BANNING SATELLITE KILLERS

These days space is as familiar to military planners as the barrack square. At any moment the United States has about 50 military satellites aloft, the Soviet Union nearer 90; a third of all American launches and three-quarters of Soviet ones have military purposes in mind. Space satellites have transformed the way we think about war, and the way it would be fought. Inevitably, too, satellites themselves have become the object of a new kind of war.

On balance the military use of space has been beneficial. The eyes in the sky have helped to stabilize the nuclear balance, setting at rest fears of surprise attack and reducing the dangers of annihilation-by-accident. But with the growth of anti-satellite capability, and the research into space-based anti-missile systems, this balance may be shifting dangerously. A new arms race may be in the making, unless the superpowers can make real progress at the negotiating table, either this month in Vienna, as planned, or soon.

What do military satellites do? Spy satellites, mostly in low orbits only 100 miles or so above the Earth, watch and film what is going on below. The American Big Bird system is reported to be able to resolve details of less than 1 foot on the ground, so that it can pick out individuals and identify types of vehicles. For resolution as fine as this, film is better than transmitting the pictures to the ground by radio, so Big Bird loads its exposed film on re-entry capsules and fires them back into the atmosphere, where they are caught in mid air by HC-130 aircraft. Soviet spy satellites stay up for much shorter periods—which explains why the Soviet Union has so many more launches—and the films are collected when the satellite lands, usually after three weeks or so.

As well as watching, both sides listen, picking up electronic intelligence with satellites which monitor radio, radar and telemetry (the signals sent by rockets and satellites). Four American Rhyolite satellites in geostationary orbits monitor all Soviet rocket tests. Electronic listening satellites are also used by both sides to scan the oceans, identifying and pinpointing enemy shipping. And both sides have also

deployed "early warning" satellites whose job is to peer over the horizon and give prompt warning of a missile attack.

Navigation satellites, which enable naval and ground forces to "fix" their positions with great precision, are vital for missile accuracy. Unless a submarine knows exactly where it is, it cannot programme its missiles to hit a distant target. The American Navstar satellites, of which there will eventually be 18 in high orbits, enable submarines or ground troops to pinpoint their positions within 30 feet, anywhere in the world. The Soviet Union has an identical system. Navigation satellites can also help in air-traffic control, rendezvous for in-flight refuelling and rescue operations.

Finally, there is the most numerous category of all—military communications satellites. Here the US is reckoned to have a competitive edge, with fewer, more sophisticated satellites, all of them in very high orbits. The Soviet Union, to achieve the same results, needs many more satellites, many of them in low orbits.

The difference is important because of the fledgling technology of anti-satellite warfare. The Soviet Union already has the capacity to shoot down satellites, but it cannot reach the important American communications satellites in their geostationary orbits. The United States does not yet have the same capacity but is working towards it fast and when it gets there will have a more effective system than the Russians.

The Soviet anti-satellite weapon is a kind of space "mine", launched on a huge, obsolete ballistic missile, the SS-

9. The aim is to get it into the same orbit as its target, then slowly slide it up and explode it when near enough for destruction to be certain. It has been under test since 1968 and it works about half the time. But it can attack only satellites whose ground tracks pass close to its launch platform, it is slow, and its "ceiling" is 1,500 miles. As it stands it is not really a serious threat to American satellites.

The American system, still on test, is quite different. A small rocket about 15 feet long is carried up by an F-15 fighter and launched high in the atmosphere. The two-stage rocket carries a device called a miniature homing vehicle directly into the path of the target satellite, which is destroyed by the collision. The homing vehicle contains no explosive and depends entirely on the accuracy with which it can locate and home on the satellite. An important test of the system is planned for November this year.

If it works it will provide the US with a more powerful and flexible anti-satellite system than the Soviet one. Soviet fears that they will be overtaken are one important reason why they have repeatedly called for a ban on anti-satellite weapons. Another perhaps more powerful reason is their fear that the US will go ahead with still more sophisticated space weaponry designed to shoot down not satellites, but Soviet missiles—the so-called "Star Wars" programme.

Both sides have powerful inducements for talking about banning space weapons, but they are different. The Soviet Union wants to stop the race while it is still ahead, whereas the US probably does not want to stop the race at all, but needs to have talks with the Russians on some arms control issues before the November election. The fact that their interests are so different may doom the Vienna talks to stalemate, assuming they ever start. In the long run, however, it seems probable that both sides will acknowledge that the stabilizing role satellites play in arms control and confidence-building is too important to be threatened by anti-satellite weapons, and that a ban is in both superpowers' interests. But it will not happen this year.

Nigel Hawkes



Above, two ways to "kill" a satellite. The US use a two-stage, 15 foot rocket fired from an F-15 fighter; the USSR boost a space "mine" into the same orbit.

back were officially described as "the most perfect brazed joints" ever seen. The manufacture of alloys and crystals was so successful that production runs of several thousand kilograms a year are scheduled for future missions.

Skylab remained in orbit after the last crew left. It came down earlier than expected because an increase in solar activity led to a thickening of the Earth's upper air. This caused extra drag on Skylab and brought it down into the lower atmosphere, where it broke up and scattered fragments over parts of Western Australia, fortunately

without causing any casualties.

Next came the Space Shuttle, a recoverable vehicle which takes off like a rocket, flies like a space-ship and lands like a glider. Inevitably it took longer to develop than had originally been hoped (leading to ill-founded opinions that the American space programme had slowed down), but after long delays and many postponements the first Shuttle took off, achieved orbit and landed safely. It was an essential step; all previous space-vehicles could be used only once each.

Progress has not been altogether smooth. In June, 1984, a Shuttle was halted four seconds before take off because of computer failure. But suc-

A full-scale, permanent space-station should become practicable in the 1990s.

cesses exceed failures, and Shuttle has also carried the Spacelab orbital laboratory, crewed by scientists with only a minimum of astronaut training.

One spectacular triumph was the capture, repair and re-launch of an artificial satellite, SMM (Solar Maximum Mission), which had developed faults. During this operation Astronaut McCandless became the first man to "fly free" in space without being attached to his vehicle by a safety line. Only a few decades ago anything of the sort would have been dismissed as far-fetched science fiction.

Looking into the future, we can make some forecasts with reasonable confidence. The Hubble Telescope, a reflector with a 94 inch mirror, is due to be launched in 1985 or 1986; it will be a free-flyer, controlled from Earth and operating mainly in the visible and near infra-red wavelengths. Unhampered by the effects of the atmosphere, it will be far more effective than any telescope operating from ground level. There are suggestions that it may even be able to detect planets moving round some of the nearer stars, though this is admittedly speculative.

Further unmanned satellites of all kinds will be sent up, not only by Russia and America but increasingly by other nations. And it has been officially stated in Washington that a full-scale, permanent space-station should become practicable during the 1990s. It is unlikely to be the graceful, wheel-shaped structure envisaged by Wernher von Braun and other pioneers (as seen in Stanley Kubrick's film, *2001*), but plans are already being drawn up.

What will be history's verdict on the first decades of the Space Age? It will probably emphasize the amazing rapidity of progress to elaborate space-stations and satellites of all kinds, as well as to lunar landings and planetary probes. In our day-to-day existence it is the artificial satellites which are of paramount importance. They are here to stay, and it seems strange now to recall that the first tiny Sputnik was launched little more than a quarter of a century ago.



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From swamp to riches



PHOTOGRAPHS BY CLIVE BOURNELL

Bond Street's reputation transcends its appearance. The street is not paved with gold, though its shop windows are generally stuffed with it, and with diamonds and platinum and equally valuable works of art. But for a thoroughfare specializing in luxury, and one that has always attracted people of fashion and style, its architecture is surprisingly drab. There are, as an 18th-century critic noted, some attempts at foppery in building, though he concluded that they were "too inconsiderable even for censure", and no one today would recommend a visit to Bond Street to look at the buildings. The shopkeepers want us to look in, rather than at, their premises, and the quiet air of prosperity that pervades the street suggests that they succeed in their purpose, even if it is the approach of an Arab or a Nigerian, rather than an English customer, that makes them rub their hands in anticipation.

Foppery there is certainly plenty of within the shops that crowd the street from top (Old Bond Street, running from Piccadilly to Burlington Gardens) to bottom (New Bond Street, which stretches the rest of the way northwards to Oxford Street). Here, on both sides of what has been called Mayfair's High Street, are crammed a wealth of jewellers, picture galleries and art dealers, fashionable and trendy costumiers, exclusive footwear establishments, and many other shops designed to meet the needs of those

by James Bishop

A profile of Bond Street, once noted for its fashionable residents, later for its sporting clubs and hotels, and now for its jewellers, art dealers and expensive boutiques.

who expect the best and are prepared to pay for it. Bond Street today is a street of great expectations. You can see that as much from the eyes of the customers tripping in and out of the narrow entrances as from the glittering window displays. The sparkle seems contagious, and the expectations are seldom unfulfilled.

Bond Street has always attracted visitors, but in its earliest days won its reputation from the fashionable people who lived there and who came to be seen there, rather than from satisfying their commercial needs. Until the 17th century the area was largely swamp. The first building on what is now Old Bond Street was Clarendon House, the mansion built by Edward Hyde, Lord Clarendon, Charles II's Lord Chancellor. It was described by John Evelyn as a noble pile, "the most useful, graceful and magnificent house in England". But the house reflected the fortunes of its owner, and it did not long survive Clarendon's fall.

Evelyn lived to see it pulled down less than 20 years after he had enthused over its construction. The house (which

for a short time after Clarendon's ownership had become Albemarle House) and site were sold to a syndicate of bankers and merchants led by John Hinde, who assigned one of the major building leases to Sir Thomas Bond, Comptroller of the Household to Queen Henrietta Maria. Both Bond and Hinde ran into financial difficulties and neither lived to see the results of their development, but by 1700 there were houses running up Bond Street as far as Clifford Street, beyond which lay the open fields known as Conduit Mead. These were built on, as a continuation of the street, now New Bond Street, by the Earl of Oxford in 1721.

If the buildings put up in the 18th century failed to arouse the enthusiasm of contemporary critics they nonetheless attracted the nobility and gentry, as was noted by Edward Hatton in his *New Views of London*, written soon after Old Bond Street's houses were completed. But unlike the neighbouring streets, which remained principally residential, Bond Street in the 18th century became increasingly commercial. The ground floors were taken over

by shops, and the floors above were rented by those who needed a fashionable address.

One of those in need was James Boswell, the biographer of Dr Johnson, who records that he paid a guinea and a half for an apartment that included a large dining room "with three windows to Old Bond Street", a bedchamber and a dressing room. It was here that he hosted the dinner party, recorded in his *Life of Johnson*, whose guests included not only the great doctor but also Sir Joshua Reynolds, Oliver Goldsmith and David Garrick.

It was during a promenade in Bond Street that Charles James Fox is reported to have won a wager with the Prince of Wales about the number of cats to be seen on either side of the street. Fox chose the sunny side, and won his bet by 13 cats to none.

Another distinguished resident in Bond Street during the 18th century was Laurence Sterne, the novelist, who died in his rooms above "the old silk-bag shop". He died in 1768, in poverty, his servant "stealing the gold buttons from his sleeves even as he lay expiring". Later it was reported that his body was dug up by the Resurrection Men, an organized group of body snatchers, and sold to an anatomist.

The poet James Thomson, who wrote the words of *Rule, Britannia*, was another short-term lodger in Bond Street, as were Dean Swift, Edward Gibbon, William Pitt the Elder, ➤

COLNAGHI

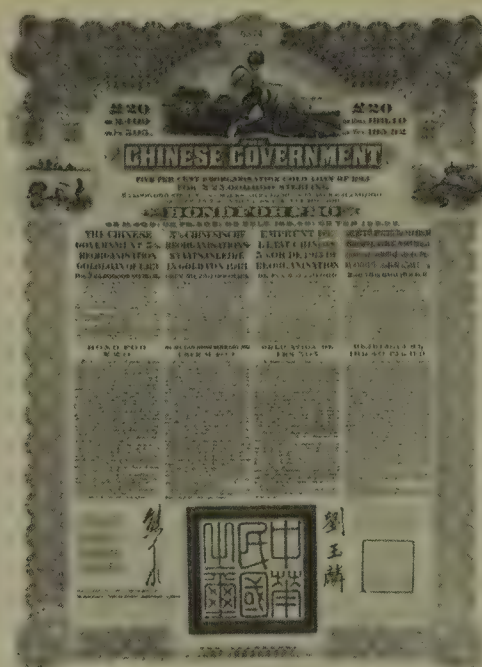
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From swamp to riches

Sir Thomas Lawrence (before he became President of the RA), and Admiral Horatio Nelson, who stayed at 141 New Bond Street (now 147) while recuperating from the loss of his right arm. Later he moved to 103 New Bond Street, and later still (after his death) Lady Emma Hamilton also became a resident in New Bond Street for a few years before her arrest and imprisonment for debt.

During the 19th century Bond Street became for a time more of a man's street, following the opening of a number of sporting clubs and hotels such as Long's and Steven's and the Pugilistic Club (run by Gentleman Jackson, the bare-fist champion of all-England), establishments which were frequented by Lord Byron and his friends. But as a centre of celebrated residents Bond Street gradually declined. The last was probably Sir Henry Irving, the actor, who lived in a maisonette above Asprey's, on the corner of New Bond Street and Grafton Street, between 1872 and 1899.

Such famous lodgers had eventually to give way before the demands of commerce, and if there were any doubts about Bond Street's eminence in this field they were set at rest when Queen Victoria began to visit and buy from its shops, including those in the arcade which, in 1879, was built between Old Bond Street and Albemarle Street. Because of the Queen's patronage it became the Royal Arcade. Severely damaged by bombs during the Second World War it was repaired and has survived, and though dismissed by Dr Nikolaus Pevsner ("a tasteless Victorian façade with much female sculpture") it has some charm and now looks rather splendid following further restoration and the application of bright new coats of paint, work which has only just been completed. Though not London's finest



Top left, a showroom at Asprey's. Top right, Truefitt & Hill, the gentlemen's hairdressers, established in Bond Street since 1805. Above centre, cataloguing porcelain at Sotheby's. Above, the Victorian shopfront of Tessier's, the jewellers.

arcade it is certainly worth a look.

The best end to begin what Pevsner would have described as a perambulation of Bond Street is at its south or Piccadilly entrance. Start at No 1, Old Bond Street (the premises of Tyme Ltd, watchmakers), and you will be on the east side. Next door, at No 2, is a branch of Thomas Goode, the china and glass specialists (their main showroom is in South Audley Street) and at

No 3 is the picture dealer Arthur Ackermann & Son. At No 5 the antiques firm W. R. Harvey (from Chalk Farm Road, opposite the Round House) last year opened a new branch at which some of their elegant English furniture is elegantly displayed.

A new collectors' interest, which has been given the rather unendearing term of scripophily, is provided for at No 9. The subject of this hobby, which came

to Britain in 1977, is the collecting of bonds and share certificates, many of which have considerable rarity value as well as being documents of social and economic interest. Their attraction for collectors is reflected in regular auctions and in the establishment of a number of specialist dealers, one of whom, Herzog, Hollender, Phillips & Co, is now conducting its business at 9 Old Bond Street.

A few yards farther on, just past Benson & Hedges (who "invested the art of cigarette-making with an accomplished artistry" when they began their business on these premises, formerly occupied by Gentleman Jackson, in 1873), are the Leger Galleries, and another fine art dealer, P. & D. Colnaghi & Co. Colnaghi's trace their history back more than 200 years, and one of their earliest successes was the publication in the 1790s of the *Cries of London* series of coloured stipple-prints, subsequently much imitated, although perhaps their greatest coup was the acquisition from the Soviet government in 1930 of part of the Hermitage Museum art collection.

At Nos 15 and 16 are the premises of H. & M. Rayne, makers of shoes for members of the royal family and at No 23 reside the experts at caring for the other extreme of the human anatomy, Messrs Truefitt & Hill, who have been cutting hair at various Bond Street addresses since 1805. Next door, at No 24, is the Ferragamo shoe shop, on the corner of Burlington Gardens, where Old Bond Street surrenders to New and its numbering crosses to the west side for the return journey to Piccadilly. It is worth standing back at this point to look up at the building above the Ferragamo shop. It used, as will be seen, to be Atkinson's, the perfumers, and the building is one of London's delightful eccentricities, for though it was built in 1926 specifically for commercial purposes it was provided with both a Gothic gable and a little spire housing a carillon of 23 bells.

The crossing of Burlington



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From swamp to riches

Gardens marks the official start of New Bond Street, the first premises being those of the National Westminster Bank (at No 1). At No 4 is the fine-art dealer Richard Green and at No 9 the Platinum Shop, which has a huge collection of jewelry and an inexhaustible supply of information about the uses to which this precious metal has been put—from a casket made for the Egyptian Princess Shepenwepe in 800 BC to the fuel cells of the Apollo space programme more than two millennia later.

At the junction with Clifford Street, where New Bond Street's short pedestrian precinct, constructed a decade ago to stop the direct flow of traffic from Oxford Street into Piccadilly, comes to an end, is Watches of Switzerland, and just round the next corner in Conduit Street stands Bond Street's only big hotel, the Westbury. Now part of the Trust House Forte group, the hotel was designed by Michael Rosenauer in the early 1950s, and its exterior (though not its interior comfort) seems to reflect the grimness of that decade. Crossing Conduit Street, after Russell & Bromley's shoe shop, you come to Tessier's, the jewellers, goldsmiths and silversmiths, who have retained the fine old Victorian shop front much as it was when they moved there in 1852.

The next premises of particular interest, Nos 34/35, belong to Sotheby, Parke Bernet & Co, the auctioneers. The small gabled entrance (with a piece of Egyptian sculpture in the gable) gives no real clue to the activity within. Founded in 1744 by Samuel Baker, mainly for the sale of rare books, Sotheby's is now the largest auction house in the world, operating in many countries and turning over hundreds of millions of pounds a year. It was here this summer that the Turner seascape of Folkestone was knocked down for rather more than £7 million to establish yet another saleroom record.

Past Sotheby's, New Bond Street moves ever faster towards the maelstrom of Oxford Street, through a bewildering array of shops offering a bewildering variety of goods, with many well-known names (Harmer's for stamp auctions, Frost & Reed the picture galleries and dealers, Chappell's for music and pianos, Fenwick's the fashion house). In Oxford Street an entirely different mental approach is required for shopping, so it would be better now to cross the road and begin the journey back up the west side of New Bond Street. Here again are some well known names—Saint Laurent for fashion, Bally for shoes, Wallace Heaton for cameras, Alfred Marks for employment and Heather Jenner for marriages—among others striving to establish a reputation.

At Nos 135-137, on the corner of Bloomfield Place, is the entrance to the old Aeolian Hall. Originally built as the Grosvenor Gallery, it was con-

verted into a concert hall in 1904. During the Second World War it was used by the BBC as a broadcasting studio. It is currently used partly by Sotheby's for sales of books and coins.

On the corner of Bruton Street stands the Time & Life Building, designed in 1952 by Michael Rosenauer with a grim exterior that matches its stone-faced twin, the Westbury Hotel, on the other side of the road. On the side of the Time & Life Building facing New Bond Street, well above eye-level and thus not often noticed, is a parapet containing four abstract panels by Henry Moore.

The next corner, the junction with Grafton Street, is dominated by Asprey's, with a blue plaque for Henry Irving on the Grafton Street side of the building. Expanded now from Nos 165 to 169 New Bond Street, the Asprey company moved to this address from 48 New Bond Street in 1848. Behind the restrained window displays and above the opulent showrooms within are the workshops which combine fine craftsmanship with exquisite, and expensive, materials, and which have earned Asprey's a reputation for being able to make anything that their more eccentric customers may demand.

The competition among jewellers is fierce at this end of New Bond Street. A few paces from Asprey's is Cartier's, who moved into No 175, on the site of the old Clarendon Hotel, in 1909. A workshop set up in 1921 by Jacques Cartier, grandson of the founder of this French company, still produces here many of the beautiful objects for which this French company is famous. Another jeweller, Chaumet, is two doors down, with another, Kutchinsky, at No 179, and yet another, Boucheron, at No 180. The same address also houses, several storeys up and above Bashir Mohamed Ltd, Islamic and Asiatic Art Consultants, the Bond Street Association, which represents the interests of the majority of the occupiers of the street. The Association was founded in 1924 to "foster, promote, protect, maintain and encourage" the shops and companies engaged in business in and around Bond Street.

The Association's office marks the division between New and Old Bond Street, and here on the west side the numbering changes from No 180 New to No 25 Old, at which address is a fine Georgian building in which the beauty preparations of Elizabeth Arden were once created. It now houses a branch of Mappin & Webb. Three doors down, in the direction of Piccadilly, comes the Royal Arcade, with Charbonnel & Walker, the chocolate makers, at No 28, then Marlborough Rare Books at No 35 and, at No 43, Thomas Agnew's, whose galleries were opened here in 1876. A specialist jewellers, Sac Frères, who deal only and forever in amber, is at No 45, and another jeweller, Ciro's, at No 48, brings us back to Piccadilly or, as it was called when Bond Street first began to be built, Portugal Street ●



SUIT YOURSELF

by Christine Knox

This coming season's look is rather severe and mannish—no doubt a reaction against the feminine frills of the last couple of years. Perhaps, too, it reflects the way women see themselves today—increasingly active in the professions and in business. It is very much a “dress for success” look: comfortable and practical yet smart; sombre but still interesting.

The return of the trouser suit, which had its heyday in the 1960s, is a striking feature of this winter's collections. It now comes back with heavy emphasis on a mannish cut and cloth. Suits with skirts get the same treatment, producing a masculine effect but preserving some essential femininity.

Significant details also tend to come from the male wardrobe. Jackets should have big shoulders, usually padded, and with that useful masculine adjunct, the inside jacket pocket. Trousers are pleated and baggy at the waist and even have fly buttons, which men

abandoned long ago in favour of zips. Turn ups should be deep to balance the wider leg. The cloth used is the same as for men's suitings: worsted in Prince of Wales checks, herringbone tweed, flannels and plaids. Shirts must be severe, with a man's collar. The striped City types are the most stylish.

The bow tie should be neat and has moved away from the soft look that the Princess of Wales made so popular. Men's ties, worn on the thinnish side with a striped shirt under a pretty face, can be dashing without conjuring up thoughts of Sister George.

The perennial problem of what length of skirt to wear for evenings disappears if you adopt the tuxedo. It has been around in collections for a couple of seasons, which shows that good ideas linger on.

Attend to detail and wear cufflinks, plain or fancy. Earrings should be no more than tiny studs, and the

Black gabardine tuxedo, £196, by Stephen Marks, from Harvey Nichols, Knightsbridge, SW1; Fenwick, 63 New Bond Street, W1. White cotton shirt with patch pocket, £35. Black satin bow tie from £8.50. Both from a selection at Hilditch & Key, 37 or 73 Jermyn Street, SW1. Black leather belt with crocodile print, £13.25, from Mulberry Company. Diamanté lapel pin by Monty Don, £12, from Harvey Nichols; Liberty, Regent Street, W1; Options, Austin Reed, Regent Street, W1.

minimum of jewelry should be worn, although a diamanté pin for an evening lapel is just allowable.

To add that final dandy touch sport a trilby hat in black, brown or grey felt, but wear it low on the brow with the brim brushing the eyebrows. Hair should be short but not necessarily cropped: the softer styles can add a touch of gentleness ●

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Above, olive and burgundy Prince of Wales checked wool suit, £212, by Max Mara, also in navy. From Harrods, Harvey Nichols, Wardrobe, 3 Grosvenor Street, W1. Man's brown trilby, £14.95, from The Hat Shop, 58 Neal Street, WC2. Windowpane checked shirt in pure cotton, £28.50. Red foulard silk tie, £10. Both from Kent & Curwen, 39 St James's Street, SW1. Right, dark-brown wool herringbone trouser suit by Sheridan Barnett, also in dark green; jacket, £195, trousers, £85. From Harvey Nichols. Light-brown striped cotton shirt, £30, with pre-tied woven silk bow tie, £9.50, and cufflinks, £15. All from Kent & Curwen. Brown leather belt, £9.75, from Mulberry Company, 11-12 Gees Court, St Christopher's Place, W1. Photographs by John Bishop. Hair by Frazer at Burlingtons, 1 Blandford Street, W1. Make-up by Mark Borthwick.



Black gabardine trouser suit with gilt buttons; jacket, £374, trousers, £270, skirt (not shown), £260. White crêpe de chine blouse with matching silk tie, £175. All from Chanel, 26 Old Bond Street, London W1.



The search for London's medieval past

by John Schofield

Much progress has been made in the excavation of the City of London in the last 10 years. The Field Officer at the Museum of London pieces together archaeological and documentary evidence to give a vivid picture of the medieval City.

In two previous articles in *The Illustrated London News* (October, 1977 and April, 1980) Brian Hobley, Chief Urban Archaeologist of the Museum of London, described some of the archaeological discoveries in the City of London since excavations began on a properly funded basis in 1973. He concentrated naturally on the Roman city, for it is in its most remote past that archaeological investigation is needed for evidence of London's origins and early development.

But the Saxon and medieval city has also been excavated and recent results, combined with the evidence of written records, plans and engravings, can be used to reconstruct the medieval city to a degree of detail even greater than is possible for its Roman ancestor.

There are three main sources of evidence. First, we must begin with the existing medieval buildings, or fragments of them, which remain in the City. Their survival has been sorely affected by two devastations: the Great Fire of 1666 and German bombing between 1940 and 1944. In between, and since, commercial redevelopment passed in wave after wave over the various parts of the city, so that buildings which escaped one phase of redevelopment were enveloped by the next. A handful of medieval buildings now survive above ground—Guildhall and the Inns of Court are the best-known examples. But none of them preserves more than a small proportion of original work; nearly all were hit by bombs, and restoration has been undertaken both before and since. Almost all the medieval and Tudor masonry or timberwork now visible in the city has been greatly restored, but with great skill and sympathy.

With the exception of Guildhall, whose walls were strong enough to retain some of their medieval character through both the Great Fire and the Blitz, all the surviving buildings are outside the area of devastation of the Fire, either to the north and west (the Inns of Court), or to the east (the six remaining medieval churches in the city, from the original 107 parish churches). Within the area of the Fire, which destroyed five-sixths of the intramural city, archaeology has to supply the details which are otherwise not available.

Paradoxically it was the Second

World War which generated the discipline of medieval archaeology, which forms the second source of our information. Since the beginning of the 18th century antiquaries had been recording destruction or modifications brought about by redevelopment; but the availability of large areas of rubble, and the extreme thoroughness of destruction by post-war building, forced archaeologists to tackle the problems of urban excavation everywhere in the post-war years. Belatedly, resources came to hand. Following the creation of urban research and rescue units in such towns as Winchester, York and Lincoln, the Museum of London (at that time the Guildhall Museum) set up the Department of Urban Archaeology in 1973. More recently funding for work in the Greater London area has been greatly increased and strengthened through the establishment of a comparable archaeological service in the Museum.

Archaeologists deal in structures, such as buildings, churches, wharves and bridges, and the objects or finds left lying around them. The Saxons probably drifted into and settled in the Thames valley after the departure of the Romans in 410, but since they built houses of perishable materials they are difficult to pin down. London is mentioned as a port in 672-74, but archaeological excavation has so far found neither the port nor contemporary settlement. The findspots of the rare Saxon pottery within the walls suggest, by contrast, that the city was thinly occupied until the ninth century. From 886, when Alfred expelled the Viking raiders from London and restored it, the city began its long career as the largest and most active town of southern England, and soon of the whole country.

Archaeological findings indicate that this was at first a slow process. The new embankments recently excavated at Billingsgate seem to date from the mid to late 10th century, two generations after Alfred's time; Billingsgate is first mentioned as a landing place for a wide range of imported goods in about the year 1000. By this time the streets leading to the hithe were also being used: ninth- or 10th-century buildings have recently been excavated on sites adjacent to Pudding Lane and Botolph Lane, on the steep bank above the bridgehead area.



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Left, the 12th-century timber revetment at Billingsgate which held back land reclaimed from the Thames. Above, fragment of a 14th-century Venetian glass beaker, found near Goldsmiths' Hall. Below left, a 12th-century chess piece from Seal House.



By the 11th century the wharves excavated at Billingsgate were large enough to accommodate buildings on reclaimed land, pushing out over the silted-up Roman quay. The revetments which held back the reclamation were extremely well preserved in waterlogged conditions and have provided a large corpus of carpentry and wood-working techniques, including fragments of boats and pieces of Saxon and early medieval buildings taken from further inland.

Away from the waterfront, the medieval deposits—buildings, lanes and streets—survive less well than their Roman counterparts, due to the destructive nature of 19th-century basements which have removed between 12 and 14 feet of the upper, and therefore most relevant, strata. But recent work has disclosed an encouraging number of medieval undercrofts—the cellars of stone or timber-framed buildings. These can be encapsulated in the cellars of later buildings, as found at Lovat Lane or Philpot Lane, or protected by later accumulations, such as at Billingsgate, where the deposits of the Great Fire of 1666 and the opportunity which was then taken to raise

the surrounding quays and streets against the rising river sealed a whole area of buildings, including St Botolph's church.

The excavation of parish churches brings the archaeologist face to face, literally, with his subject, for the burials of parishioners are frequently encountered. The study of skeletal remains can provide information on the medieval population of London—how many men to women there were, the life expectancy of each sex, their eating and dental habits, their injuries and osteopathological conditions. Current work on 234 individuals from the cemetery of St Nicholas Shambles (beneath the south-west corner of the new British Telecom headquarters building in Newgate Street) reveals these demographic trends; but it is the human detail which draws the attention, such as one skeleton of a fat girl with a limp, or another of a girl who died in childbirth.

Evidence of the many trades and industries practised in the medieval city is now coming to light, principally from waterfront excavations. The chief recent advance in knowledge has been from excavations at Swan Lane, Upper Thames Street, where a large area of waterside buildings, drains, revetments and industrial constructions was recorded.

These waterfront deposits, rich in human debris, are important because they are securely datable by the technique of dendrochronology, or tree-ring analysis, which can often date to within a few years the erection of the revetment which holds back the contemporary rubbish.

The Trig Lane, Swan Lane and Billingsgate excavations have each made notable additions to collections of objects illustrating every aspect of medieval life at work and in the home: not only the main pottery styles, but

shoes, clothing, bone pins, pilgrim badges, wooden bowls, horse fittings and much more.

In the higher central part of the city only foundations of walls, wells and cesspits normally survive from medieval buildings. Wells and cesspits can, however, be extremely useful in providing groups ("assemblages") of material which illustrate lifestyles or occupations of people who used them. This is the context of the remarkable group of imported glass beakers found in a cesspit in Foster Lane in 1982. The cesspit, dated to the first half of the 14th century, also produced crucibles bearing traces of use in silversmithing; perhaps the beakers were waiting for the fitting of gold or silver mounts in one of the houses of goldsmiths in Foster Lane—the site lay a short distance to the south of the medieval and present Goldsmiths' Hall.

The material prosperity of the high Middle Ages can be studied in buildings which survived until the modern age, of which we have records; one of these, the hall of Crosby Place, was removed to Chelsea in 1907 during redevelopment of its Bishopsgate site. In 1982 the site was once more redeveloped and details of this palatial residence of one of London's 15th-century merchant princes were added to the record.

The documentary evidence for medieval and Tudor London, our third main source, is vast. Scattered charters of the Saxon and Norman periods are supplemented after about 1250 by the survival of many thousands of deeds and wills, especially a long series copied in the central court of Hustling, and therefore called the Hustling Rolls.

The administrative and judicial records of the city (especially the *Assize of Nuisance*, published in 1973 by the London Record Society) deal with cases of complaint about building

operations brought by one neighbour against another. A major source of information are records of land-owning institutions, and in particular the livery companies. By the mid 16th century the richer craft guilds were becoming administrators of large amounts of property, estates bequeathed to them for charitable purposes by their pious members. In many cases the history of a specific property can be reconstructed by correlation of city and company records, which often include title deeds stretching back long before the company's acquisition, as well as financial accounts of rebuildings or repairs at the company's expense.

Reconstruction of buildings, at least on paper, is especially fruitful when surveyed plans of the property survive. The work of Ralph Treswell, a Jacobean surveyor, is important in this respect. Between about 1600 and 1612 he surveyed some 250 individual properties for two institutions, the Clothworkers' Company and Christ's Hospital, the City's orphanage founded in 1552. The survival in the majority of cases of the accompanying text of reference, which describes the upper storeys of each house, enables three-dimensional reconstructions to be made. The buildings of medieval and Tudor London, once thought to have perished without record in the Great Fire, begin to take shape; their foundations and their contents from beneath the actual ashes, as revealed by modern archaeological excavation, and their upper parts, their owners and uses revealed by painstaking study of London's rich heritage of documents, engravings and plans ●

The Building of London from the Conquest to the Great Fire, by John Schofield, has recently been published by British Museum Publications, price £12.95.

Silver prizewinners



by Ursula Robertshaw

Commercial sponsorship is particularly valuable to craftsmen using precious metals who, at the beginning of their careers, find it difficult to come by the capital to buy the gold and silver with which they must work. Goddard's, well known for their silver polishes and silvercare products, have for six years sponsored a competition designed to encourage creativity and fine workmanship in young silversmiths and jewellers, and we illustrate here some of this year's award-winning entries.

The prizes, which total £4,000, are given for four categories: for silversmithing, and for silver jewelry, made by students in the current academic year; and for silversmithing, and for silver jewelry, made by former students who have graduated within the last two years and graduates studying for a Master's degree.

The winning pieces showed a surprising and encouraging spread of styles. The tea set inlaid with pale green resin which won Andrew Putland first prize in the students' section is very much in Art Deco mood. The space-age rocket of a coffee pot, its handle

insulated with ebony strip, won a joint second prize for Diana Roberts in the former students' class. Winner in that class was Robin Bush, with his sleek, subtle raised teapot with its elegant handle and delicately textured finish, reminiscent of the Bauhaus at its best.

Even more extreme contrasts appear in the jewelry. Jacqueline Evans's ingenious silver and bronze bracelet with its "engineered" appearance is very much of the 20th century; it is kinetic inasmuch as the fin-like units set within the two concentric circles of silver are articulated and move as the bracelet is worn; whereas Alison Bradley's charming and feminine cape fastener, whose main pieces, themselves like little swirling capes, are joined by a chain of lapis lazuli and silver beads, has the mood of an Art Nouveau jewel.

Other pieces (not shown) included an Art Deco silver and titanium cocktail shaker and set of goblets with a triangular theme; a repoussé silver "lace" collar; a necklace of forged silver, set with moonstones, which looks like twisted paper streamers after a party; and geometric silver and titanium ear hoops.

Clearly, sponsorship both encourages and reveals talent ●



Top, silver tea set inlaid with pale green resin by Andrew Putland of Medway College—first prize-winner. Silver coffee pot insulated with ebony strip by Diana Roberts of Middlesex Polytechnic—joint second prize-winner. Silver raised teapot by Robin Bush of Royal College of Art—first prize-winner. Above, silver and bronze bracelet with free-moving units by Jacqueline Evans of Loughborough College of Art—first prize-winner. Cape fastener with lapis lazuli and silver bead chain by Alison Bradley of Royal College of Art—first prize-winner.

The man on the spot remembers

by Robert Blake

War Diaries, The Mediterranean 1943-45

by Harold Macmillan
Macmillan, £18.50

"Yesterday was my 50th birthday," wrote the author on February 11, 1944, in Algiers. "It is terrible to reflect on all the follies and mistakes of so many years—so much attempted so little achieved." He must have been in an unwonted mood of depression. At all events let us hope that the Earl of Stockton does not still feel like that "forty years on", if one can use such a phrase of an Etonian. The aims of every statesman are always far higher than his achievements, but if they were not there would be no achievements at all. This diary is itself one achievement among a great many—wonderfully readable, pungent, amusing, generous and at times quite moving.

Here are some examples of each quality. "Osborne, Charles, Caccia and Makins to dinner. Why do diplomats never discuss anything except houses, furniture, motor cars, food, wine and money?" He interviews Churchill at Chequers. "'I am an old and weary man. I feel exhausted.' Mrs Churchill said: 'But think what Hitler and Mussolini feel like.' To which Winston replied 'Ah, but at least Mussolini had the satisfaction of murdering his son-in-law.' This repartee so pleased him that he went for a walk and appeared to revive."

The author ends a character study of Ike, after some slightly depreciatory remarks about his English and education, with a tribute: "Compared with the wooden heads and desiccated hearts of many British soldiers I see here, he is a jewel of broadmindedness and wisdom." He calls on the Pope, but finds his attention wandering: "I am thinking of so many other things—the Pope's appearance, voice, gestures; the room; the occasion; the long history of the papacy, and the queer chance which brought me into the Vatican—a long way from St Martin's Street and further still from Arran!" He reflects on the vast wealth of objects—"What a sale it would make!"—and the timelessness: "Time means nothing here. Centuries come and go but this is like living in a sort of fourth dimension. And at the centre . . . past all the show of ages sits the little saintly man, rather worried, obviously quite selfless and holy—at once a pathetic and a tremendous figure." Macmillan, like his hero, Disraeli, has a great sense of drama, of the strange turn of events, of the romance not only of other lives but of his own, too. And he is a very good writer.

There is no doubt that his years as

Minister Resident in North Africa constituted a turning point in his career. Unlike Churchill and Eden, the two figures with whom he dealt most closely at the time, he was a late developer. He was nearly 49 when Churchill gave him his chance. It was not an easy post. There was a Minister Resident in Egypt and one in West Africa—the latter said to be suffering from backwater fever—but Britain in those areas was in complete military and civilian control. In North Africa she was not.

The Supreme Commander was an American, and although Eisenhower's HQ was staffed equally by British and Americans, and although the largest and certainly the most effective part of his forces were British, he had the last word. Macmillan might have cabinet rank but he had no executive authority. He had to persuade the Americans, the contending French parties, the Italians who had repudiated Mussolini, and finally—most difficult of all—the furious factions in "liberated" Greece. He also had to deal with Churchill and Eden whose telegrams often seemed perverse and foolish to the "man on the spot". No wonder he wrote on one occasion in London: "The only thing to do is to avoid Ministers (especially the *Prime Minister*) at all costs, until I have cleared my proposals at the *departmental level*."

The value of the diary, which began as letters to his wife and turned into a regular journal, is not its story of the political and military negotiations in which the Minister Resident was involved. He has already dealt with these in *The Blast of War*. Its value lies in the picture that it gives of how events struck him at the time and of life as it was led by the world of the top brass in North Africa. This was a curious mixture of luxury and discomfort. The generals and admirals did themselves very well, and the Minister Resident had to keep up with them. He was helped by his private secretary, John Wyndham, the heir to Petworth, who did not believe in roughing it. "We are really getting terribly spoilt here. We have far too much food and drink, and John seems to collect servants like some people collect postage stamps." There was a chef from Grosvenor House and two army cooks.

But life was not all a bed of roses. The worst feature was flying, which the author had to do frequently. It was very slow—10 hours to cover 1,800 miles to Cairo—very cold and very uncomfortable, often with no proper seats or even none at all. It was also dangerous and on one occasion Macmillan was badly burned in a crash on take-off.

The author hopes that this "informal account of the actual life of our small mission . . . may prove entertaining as well as providing material for the historian". On both counts his hope is more than justified.

Recent fiction

by Harriet Waugh

Him with his Foot in his Mouth

by Saul Bellow

Secker & Warburg, £8.95

The Unbearable Lightness of Being

by Milan Kundera

Faber & Faber, £9.50

The Princes of Q

by Virginia Moriconi

Duckworth, £8.95

Saul Bellow is probably the strongest and weightiest writer of fiction to have come out of America this century. The breadth of his vision is Dickensian but he brings to it less sentiment, less comedy and more gravitas. For this he won the Nobel Prize for Literature in 1976. His new volume of short stories, *Him with his Foot in his Mouth*, will not disappoint his admirers. Most of them are set in Chicago and involve, at least tangentially, elderly men. Each story is long and exploratory, the effects built up in much the same way as some pictures emerge out of layers of paint. Because of this it is not easy to describe in a limited space what the stories are about.

The subject matter of each is deceptively simple, the complicated ties within family relations: a man whose smart, wounding utterances said without thought or real malice lie like blotches on his life's escutcheon, a suburban divorcee swept up and uneasy in a relationship with an aged intellectual star, and a middle-aged son who examines his relationship with his recently dead, delinquent father. The complexities and inter-relationships of whole lives are explored within each story. Most novels could be described more fully and in fewer words than it would take to do justice to any one of Mr Bellow's stories. Their thunder rumbles thoughtfully on long after the storm of their telling has past.

The Czech novelist Milan Kundera's new novel, *The Unbearable Lightness of Being*, demonstrates through the actions and loves of four people the immense difficulty humans have in coping with the transitory nature of existence whether it be personal, social or historical. The actions of the characters are described, interpreted and then later often re-described and re-interpreted through a different perspective. The authorial voice is ever present. This probably sounds tiresome but it is not. Mr Kundera succeeds in keeping the reader thoroughly involved throughout.

There are four main characters: Thomas, a Czech surgeon, his wife Tereza, one of his mistresses and one of the mistress's lovers. Most of the action takes place in Czechoslovakia before, during and after the Russian invasion of the country in the 1960s and spans

about 30 years. The relationships of the characters and the lives they wish to lead are subject to the arbitrary nature of the political events surrounding them against which they have to contend or, in the case of one of the characters, from which they must flee. The nature of love, lack of contentment and the misunderstandings that inform the use of words by different people are explored.

Thomas and his wife Tereza are an attractive hero and heroine. Thomas is nearly heroic in his efforts to be true to himself and not to a cause, while Tereza, buffeted by small, violently felt anxieties and the sheer mechanics of living, probably epitomizes the attitudes and feelings of people who down the ages have had no control over their destiny.

On the other hand, Sabina, an artist and one of Thomas's many mistresses, rides the crest of events by leaving behind her past whenever it becomes inconvenient. She remains a free spirit through an exultant capacity for betrayal, and comes nearest to achieving the questionable state of lightness of being. This description of Mr Kundera's novel can give only a little indication of its range and insights. He writes with humour and a beautiful clarity, well served by the translation by Michael Henry Heim. Mr Kundera is one of the few major writers of our time who makes you feel better for having read him.

Virginia Moriconi, who is a very un-American American writer, tells a strange, enchanted story in her new novel *The Princes of Q*. The narrator, a writer staying near Venice, is told a folk tale about the ruling noble family of Q who are the landlords of the area. The story tells of how a century ago the ruling heir took as his bride a chilly, beautiful girl called Matilda. Matilda's evil doings, culminating in the murder of her daughter-in-law, are extremely enjoyable. The narrator then meets a professor who is staying at the castle and writing the real family history of Q.

The professor shows him the family correspondence dealing with the period when Matilda lived. She turns out to have been neither pretty nor initially wicked. With many tantalizing gaps the real story gradually emerges. Most of this reads with a realism naturally lacking in the original fable. However, towards the end of this part Virginia Moriconi seems to lose control of her material and the story enters a whirlpool of Gothic happenings to account for Matilda's behaviour. The third part, which concerns some extremely poorly drawn American tourists who invade the private apartments of the castle while the aged family are rattling the family skeletons, comes as a disappointing anticlimax. However, overall *The Princes of Q* is enormously gripping and cleverly constructed, and it is written in prose that has a quiet brilliance.

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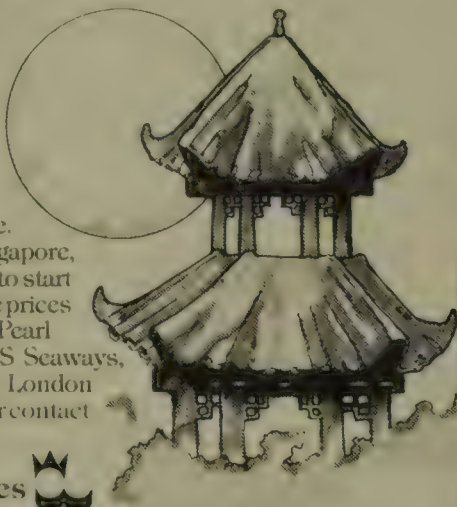
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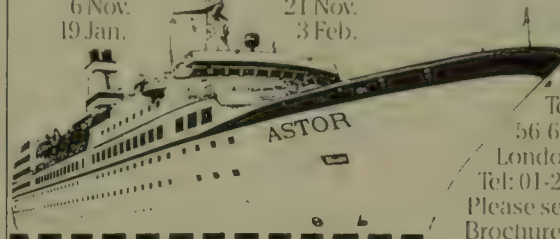
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Two newcomers on the high seas



by David Tennant

Any doubts I had about the continuing appeal of a holiday on board a large luxury liner were dispelled by the successful debut of P&O's *Royal Princess*. The new liner is making her maiden voyage on November 19 from Southampton to Florida and, despite the cost, all 800 or so berths were taken up in the first three hours of availability. Although the fares include return air travel from Miami to London, they start at a basic £971 and rise to £2,111. And there is a substantial waiting list.

This 45,000 ton liner of striking modern design and décor will be based at Los Angeles and cruise in the Pacific with forays through the Panama Canal into the Caribbean. Initially her cruises will be marketed almost exclusively in North America, but later this year P&O plan to introduce a "fly-cruise" programme for 1985 for the British and European holidaymaker.

The MS *Astor* (Safmarine) started her regular voyages to South Africa only in April but already I have had a number of favourable reports about the ship, her on-board service and cuisine. This elegant, medium-sized (19,000 tons) liner carries a maximum 580 passengers and sails from Southampton to Durban calling at Las Palmas, Cape Town and Port Elizabeth. From South Africa she makes several cruises into the Indian Ocean for visits to Mauritius and Réunion and a Christmas voyage to the Seychelles. The journey to Cape Town takes 16 days, three nights more to Durban.

The *Astor* is fully air-conditioned and stabilized with 36 suites (all with bathroom) and 220 cabins with shower and lavatory. She has both an outdoor and an indoor swimming pool, a cinema, night-club, conference centre and health club.

The one-way fare to or from South African ports ranges from £850 to £3,460. Travelling by sea one way, by air the other, the cost is £1,335 to £3,905, and Indian Ocean cruises cost between £700 and £1,940 from Durban. Departure dates from Southampton are October 2, November 22, February 4 and March 30. The February voyage is only to Cape Town, whence the liner will make a 20-day cruise to Brazil with four days in Rio de Janeiro. The cost is £1,100 to £3,640. Safmarine offers inclusive holidays in

South Africa in conjunction with these voyages. From Southampton or London, you can also have four nights on the ship with a 12- or 13-night holiday in Grand Canary (choice of three luxury hotels), sailing one way, flying the other, for between £530 and £1,221.

Some exotic sea itineraries in the next six months are offered by the *Pearl of Scandinavia*. This joint Scandinavian-American liner carries only 425 passengers in considerable luxury, with a mixed European and Asian crew. The ship is based in the Far East and her travels take her to China, Japan, Korea, Indonesia, Thailand and Malaysia, with her base ports at Hong Kong and Singapore, to which UK passengers fly. These are 19-day holidays, costing from £1,885 to £5,845, which includes a night at a hotel before and after the cruise and travel from and back to London.

One of my favourites is the Indonesian cruise, sailing from Singapore. Ports of call include Penang, in Malaysia, Sibolga, a plantation port in western Sumatra; Nias, a small island still retaining aspects of its unique, centuries-old civilization, Jakarta, a sprawling capital city still with some Dutch-colonial style homes, Bali, one of the world's most beautiful islands despite the tourists, and Surabaya, the second city of Java, starting point for overland excursions to the massive Buddhist temple of Borobudur. The actual cruise lasts 14 nights and the cost from London with two nights in Singapore is between £1,885 and £5,290. Departures are November 24, January 19 and March 2. DFDS are the UK agents.

Sailing through the Panama Canal is a most exciting experience when you are on board a large liner which looks as though it will never fit the locks. The *Royal Viking Sea*, one of the trio of Royal Viking ships and one of the finest afloat, will make a series of 14- and 17-day cruises in the coming months between Fort Lauderdale in Florida and Los Angeles. The itinerary will vary slightly on each voyage, but places visited will include Puerto Rico, St Thomas, Curaçao, Acapulco, Cartagena in Colombia and Puerto Vallarta in Mexico. It is sold in the UK on a fly-cruise basis with a night each in Miami and Los Angeles and costs from £1,858 to £4,914.

An unusual series of cruises is offered by Ocean Cruise Lines on their 5,000 ton, 250-passenger *Ocean*

Islander next winter and spring. More like a yacht than a liner, the Barbados-based vessel will call at Tobago, then sail up part of the great Orinoco to Ciudad Guyana in Venezuela. It will visit Grenada, the Grenadines, St Vincent and Martinique before returning to Barbados. Departures are on Saturdays from mid-November to early April and the cost of between £750 and £2,625 does not include the air fare from the UK.

Just one more mention before I leave the Caribbean, which in winter has more cruise ships than any other sea. The *Vistafjord* will make six cruises, each of two weeks, in the first quarter of next year. Again starting at Fort Lauderdale in Florida, one itinerary takes in Santo Domingo, Aruba, La Guaira (for Caracas), Grenada, Barbados, Martinique and Antigua. The other goes to Cozumel in Mexico, Grand Cayman, Montego Bay, Guadeloupe, St Kitts, Nevis, St Maarten and St Thomas. First departure date is January 4, the last, March 15. Fares range from £1,645 to £5,520 which covers the cruise, flight to Miami and back to London, first-class rail travel to London from any station in Britain and back, and an overnight stop in Miami.

For the first time on any P&O world cruise the *Sea Princess* will call at Shanghai for two and a half days when she makes her global odyssey next year. This begins at Southampton on January 11 and ends there 90 days later on April 11. She will travel more than 37,000 miles and call at 22 ports as diverse as San Francisco and Djibouti, Acapulco and Bombay, Tenerife and Nagasaki. Both the Panama and the Suez Canals will be included, as will Lautoka in Fiji, the remote Pacific island of Guam and Aqaba in Jordan.

I have written about this P&O liner before, and my enthusiasm for her is undiminished. She is a most elegant ship and has service to match. Her world cruise has been well planned with sufficient time at each port for the sight-seer not to be hurried, and shore excursions which range from a few hours to several days.

Fares for the complete cruise start at £7,921 and rise in 15 stages to £14,952—the latter for a luxury suite. The voyage is also offered in sections. You can fly to Sydney and cruise back to England or vice versa, or cruise to Hong Kong by the Pacific and fly home from there. In these cases fares

range from £3,649 to £9,888, which include first-class rail travel to either Southampton or London and back.

The next world cruise of the *Queen Elizabeth 2* departs from New York on January 13 and ends at Southampton on April 23, a total of 100 days and 32 ports. Among these are Port-au-Prince in Haiti, Acapulco, Rarotonga in the Cook Islands, Christchurch in New Zealand, Hobart, Pattaya in Thailand, the Seychelles, Cape Town, Rio de Janeiro and Martinique. She sails through the Panama Canal but round the Cape of Good Hope.

The complete cruise costs from £9,975 to an almost unbelievable £49,055, with 25 rates between. Again the cruise is being sold in shorter stages, 16 of them, from a nine day "quickie" out to Cape Town by air, ship to Rio de Janeiro and flight back, to a 64-day holiday starting at Los Angeles and ending at Cape Town. Prices range from £1,685 to more than £20,000.

One of the most popular ships with British holidaymakers is the Fred Olsen *Black Watch*. Each year she cruises fortnightly from Tilbury to Madeira, Lanzarote, Tenerife, Las Palmas (24 hour stopover) and again briefly at Madeira on the way home: 13 nights in all and at each port excursions are available. These cruises are now so well established that there are two clubs for regular travellers, membership of which gives a 10 per cent reduction in standard fares.

The liner's first sailing the coming season is on October 25 and the last is April 11. The lowest rate is £650, the highest £1,880, with 17 variations between. And you can use the ship to travel to any of the islands and back for a holiday of a few days or of several weeks, with rates between £480 and £1,980. Fred Olsen also arranges inclusive holidays to Madeira with a choice of seven hotels there.

Safmarine, St Mary Axe House, 56 St Mary Axe, London EC3A 8BH (01-283 3088). DFDS, 199 Regent Street, London W1R 7WA (434 1523). Royal Viking Line, 41 Piccadilly, London W1V 9AJ (734 0773). Ocean Cruise Lines, 10 Frederick Close, Stanhope Place, London W2 2HD (402 8302). Cunard, 8 Berkeley Street, London W1X 6NR (491 3930). P&O Cruises, Beaufort House, St Botolph Street, London EC3A 7DX (377 2551). Fred Olsen Lines, 11 Conduit Street, London W1R 0LS (409 2019) ●

Hot news from Peugeot

by Stuart Marshall

If the "hot" hatchback—a tuned-up, higher performance version of an ordinary hatchback—is the sports car of the 1980s, it is also increasingly the young executive's choice as a company car. Throughout Europe sales reached a peak last year at more than 300,000 cars. In Britain sales of what are really warmed-up versions of popular family cars shot up from 20,000 in 1982 to 44,000 last year and they are still increasing.

The first of its kind, and in many ways still the car for others to match, was the Volkswagen Golf GTi. (The GT stands for grand touring, a term that has lost all its original meaning, and the "i" is for fuel injection instead of carburetion, the magic ingredient that gives the hot hatchbacks more power.) The Golf GTi first reached Britain five years ago and sales have constantly exceeded supply. A new GTi, based on the "born again" Golf introduced here in March, costs nearly £8,000 on the road. Even so, VAG (Volkswagen-Audi Group) expect that 20 per cent of all Golfs sold here will be GTi models.

So successful a car as the Golf GTi naturally attracted imitators. Ford were first off the mark with the Escort-based XR3i. General Motors followed with the Opel Kadet and Vauxhall Astra GTE (the "E" stands for *ein-spritzmotor*, German for fuel-injected). Renault produced a turbo-charged version of the no longer young but surprisingly youthful 5 hatchback. Fiat's Strada appeared in sombre colours with dark windows and aerodynamic aids as the 105TC.

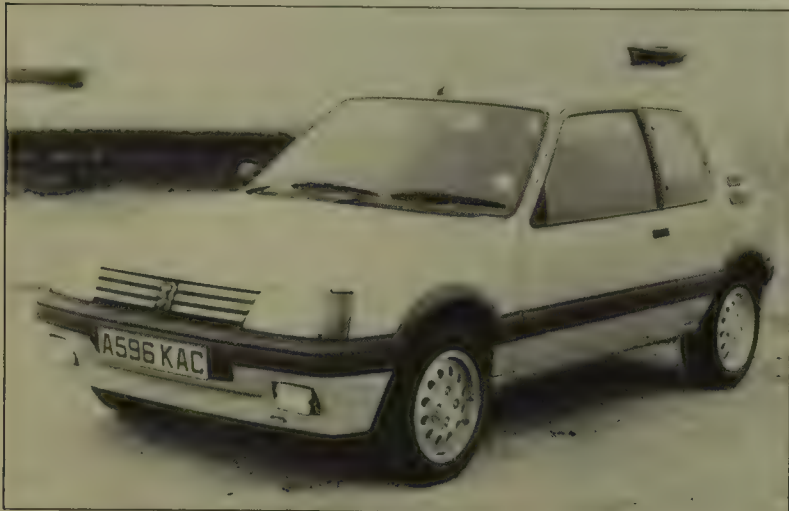
It is generally agreed that the Golf GTi fought off its challengers most successfully. It was steadily improved. The engine was enlarged from 1.6 to 1.8 litres, benefiting torque and drivability without harming fuel economy. The four-speed gearbox became a close-ratio five-speeder—like the MG Maestro and Montego.

As the original Golf GTi went out of production at the end of last year the car appeared that many see, if not as its real successor, then at least as the one that will assume its mantle. It was the Peugeot 205 GTi. Its 1.6 litre injected engine is the same size as the original Golf GTi's. In acceleration and top speed it is virtually identical. And in price it is more than £1,500 cheaper than the new and larger Golf GTi. Superficially, it looks rather like Peugeot's four-wheel drive rally car, which will do its sales prospects no harm at all. It shows all the signs of becoming as much of a cult car as the VW.

In midsummer Fiat raised the stakes with the Strada Abarth 130TC. It has 130 horsepower, as against the new Golf GTi's 118 bhp, faster acceleration and a lower price by £350. More recently Lancia's HF Turbo Delta five-door, the fastest 1.6 litre family car on the market, appeared at the beguilingly keen price of £7,250, or £7,990 with additions to the specification—electric windows, central locking, special rally seats and headlamp wash/wipe among them.

It is easy to see the attractions of the hot hatchback both in cities, where its acceleration and nimble handling is at a premium, and out of town, where it has the dash to overtake lines of lorries quickly and safely and cruise at high speeds on motorways with a lot of power to spare. Its fuel consumption is reasonable. It steers responsively, corners securely, parks easily and adapts to a domestic role at weekends more readily than a larger, traditional executive car.

We shall be seeing still more of its kind, either fuel-injected or turbo-charged, like the recently arrived Mitsubishi Colt Turbo. I perceive a growing demand for five-door hot hatchbacks, even four-door hot saloons based, for instance, on the Ford Orion, Fiat Regata and VW Jetta. Power-steering could be a popular extra item. The fat tyres that grip so well on corners can make inching in and out of parking bays seem like hard work.



The dashing little Peugeot 205 GTi hatchback is fast overtaking rival sports cars.

Port's progress

by Peta Fordham

Port has been called "the Englishman's drink", with some truth. For the British were largely instrumental in developing it from the indifferent table wines of Oporto, and gave their family names to many of the "lodges" whose fame has taken it all over the world; and the British were once port's major consumers. Sadly, port drinking has declined sharply over the last few years.

It was the English who, losing their long-established tippie, the wines of Bordeaux, first because of penal French protection and English retaliation in forbidding imports, and subsequently owing to long-drawn-out hostilities with France, culminating in the Napoleonic campaigns, turned to the new source of red wines that they had found in Portugal and made a permanent trading partnership with that country. Port may well be called the cement of the "oldest" alliance.

It was not, in the beginning, a pleasant wine. It had no resemblance to port as we know it and it must have taken a very loyal Whig to toast William of Orange in the black "claret" of Portugal. It was the ordinary produce of the Douro, blackish purple and potent; and there were plenty of critics, including an indignant John Home, who in the early 18th century wrote:

"Bold and erect, the Caledonian stood Old was his mutton and his claret good.

'Let him drink port' the English statesman cried

He drank the poison and his spirit died."

It took the whole of that era for the English merchants of Oporto, who had previously been interested mainly in selling textiles and buying oil and sometimes fruit in exchange, to exploit this new business. The result was to create a friendly enclave as they went to live in Portugal, raised their families there and became an accepted and even welcome part of a friendly country.

Port as we know it is a "fortified" wine, that is to say, a wine stiffened by the addition of alcohol, nowadays brandy. Fortifying was originally the result of lucky observation rather than design. Because transport was much slower in those days the wine, quite early on, was dosed with spirit in the hope of preventing further fermentation during its travels in the warm holds of the ships. This practice was sternly condemned by purists, but eventually accepted when it was found that by considerably increasing the dosage and using grape brandy the wine was much improved.

It was well into the 19th century before port may be said to have been really perfected. Before this there was a lamentable period when, owing to the huge demand, profiteers adulterated it

with elderberry wine to darken the depth of purple in the colour, stretched it with inferior wine and questionable brandy and were even occasionally suspected of adding bullocks' blood. Two years before the *annus mirabilis* of 1734, (thought by many to be the greatest ever Douro vintage) the English market began to shrink, challenged—unbelievably—by the English "raisin wine". This dreadful liquid was still around in my Edwardian childhood, repulsive even to my untutored palate.

Port's popularity recovered. I do not know any wine which has so rounded a social and economic story, and a fascinating and detailed account of it can be found in Sarah Bradford's *Story of Port* (Christie's Wine Publications). The wine has the distinction of being the first ever to gain legal protection, being made only in a strictly delimited area around the Douro, kept there until the following spring, when it is brought down to Vila Nova de Gaia, opposite Oporto, to be stored, matured and blended before shipment. There is an old superstition that the wine must not be touched in any way while the vine is flowering, when "it comes to life".

Vintage port is a wine from a single year and is matured in bottle. It must be decanted. So must "Crusted", which will also be finished in bottle but is not necessarily from a single year. Late Bottled Vintage, a single-year wine, now very popular, must spend four to six years in wood before bottling. The other ports, Ruby, Vintage Character, Tawny (a lovely wine made with long aging) and White, are all matured in wood.

From all the glorious wines available from a score of shippers, a recent panel of tasters chose to confine themselves to two of the best-known names: Sandeman's glorious Imperial Tawny, their 1975 and 1977 Vintage and the Late Bottled Vintages of 1976 and 1978; a Cockburn Old Tawny 10-year and a 20-year-old Directors' Reserve. All were enthusiastically received. At the end, a Quarles Harris Late Bottled Vintage 1978 was slipped in and so was a new name from an old family firm—a Churchill Graham, the first new shipper for 50 years since Graham's was absorbed in another house—just a plain Vintage Character. No one could place them: everyone agreed that they were "real, lovely, old-fashioned port". Perhaps this augurs well for a revival of the Englishman's drink.

Wine of the month

Findlater of 92 Wigmore Street, W1 (935 9624) have a most engaging white wine from the Swiss frontier region of Haute-Savoie, an AC Apremont 1983. Made from the jacquère grape and little known, this naturally slightly *perlant* wine is a nice one to have in the house. £3.30 a bottle.

No-trump complications

by Jack Marx

The hands that follow display some rather unusual features arising in the course of play at No-trump contracts. In the first of them it would have been better if North had contrived to be declarer, but with his high-card point-count outside the partners' agreed range for an opening One No-trump, serious exception cannot be taken to their bidding.

♠ J 10 8 Dealer North
♥ A Q 4 2 Game All
♦ A K 10 2
♣ 4 3

♠ 9 6 2
♥ J 10 9 8 6
♦ J 3
♣ A 7 2

♠ 7 5 4 3
♥ K 7
♦ Q 8 7 5
♣ K 6 5

♠ A K Q
♥ 5 3
♦ 9 6 4
♣ Q J 10 9 8

North 1♥ 2♦ No
South 2♣ 3NT

West's opening lead was the Heart Jack despite North's bid, and South did not make the fatal mistake of forthwith finessing the Queen. Seeking to block the suit he put up the Ace at trick one, but East was equal to the occasion and pitched his King. When South set about the clubs with a lead from dummy, East was still there with the King. A heart return now brought about the downfall of the contract.

A better plan for South would have been to duck the first heart lead altogether and to win a continuation with the Ace. It would not matter who had the King, provided that the club honours were split, an odds-on chance. No switch by West can derail declarer.

♠ K Dealer East
♥ A Q North-South
♦ A J 10 8 2 Game
♣ J 10 9 7 6

♠ A Q 10 7 4
♥ J 9 3
♦ 7 5
♣ K 4 2

♠ 8 3
♥ 10 8 7 6 5
♦ K 6 4 3
♣ 5 3

♠ J 9 6 5 2
♥ K 4 2
♦ Q 9
♣ A Q 8

West had opened the bidding in spades after two passes and it ended with Three No-trumps by South.

West made the neutral opening lead of a small heart and this was won by North's Queen. Declarer took a losing finesse of the Queen of Clubs, West played off the Spade Ace and reverted to hearts. Declarer now had to rely on the diamond finesse and, when it lost, a spade from East to West's Queen Ten secured five tricks for the defence.

It is not easy at first glance to formulate a strategy for declarer, but clearly his main concern must be to prevent East from securing the lead at any time after the Ace of Spades has been

unblocked. The only likely card of entry he can hold is the King of Diamonds and an attempt should therefore be made to extract it from him immediately. South's communications are not fluid enough for him to enter his hand to take the diamond finesse, so he should lead a small diamond from dummy towards his Queen at the second trick. East's best defence is to hold off, and South has the chance of another fine play by leading the Club Queen. If West wins, South can take four clubs, three hearts and two diamonds. So West's best plan is to decline this trick, but South can now profitably return to diamonds.

So, paradoxically, declarer should not attempt to exploit his finesse positions in either minor suit.

There was a touch of fantasy about this third hand, played at a grand slam at both tables in a team match.

♠ A 6 4 2 Dealer North
♥ 5 4 Game All
♦ A K 7 6 5 4 2
♣ void

♠ J 10 9 3
♥ 9 8 7 6
♦ Q 10
♣ 9 8 3

♠ K 8 7 5
♥ K Q 3 2
♦ J 9 8
♣ 6 2

♠ Q
♥ A J 10
♦ 3
♣ A K Q J 10 7 5 4

At one table South had become declarer at Seven Clubs and received what was to him the irritating lead of the Spade Jack. He did not believe that West would have led away from a King against a grand slam, so he went up with dummy's Ace, ruffed a spade in hand and hoped that something favourable would happen on reeling off his trumps. It did, for on the last club at the ninth trick East was unable to preserve guards in both red suits.

The Blackwood auction at the other table seemed a little excitable.

West	North	East	South
	1♦	No	3♣
No	3♦	No	4NT
No	5♥	DBL	5NT
No	6♦	No	7NT

Obedient to his partner's double, West duly led a heart, knocking out a vital entry to the South hand for a red-suit squeeze. However, South was not without resource and reduced the hand to a five-card ending.

♠ A
♦ A K 7 6

♠ 10 9 3
♦ Q 10

♠ K
♥ K
♦ J 9 8

♠ Q
♥ J 10
♦ 3
♣ 4

South now produced a spectacular *coup* that saved the match for his side. On his last club he pitched dummy's Ace of Spades and East found himself squeezed over three suits ●

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Pay as they learn

by David Phillips

My daughters go back to school this month to prepare for their respective O and A levels, and this seems as good a time as any to start planning my grandchildren's school fees. I have been consulting the experts on this subject and if there is one decisive point which emerges from all the various schemes they have devised, it is that you cannot start too early.

Broadly speaking, there are three ways of paying school fees: from income, either past, present or future; from capital; or, and perhaps the most common, from a mixture of the first two. The least painful method is, of course, the second: but it does not follow, in spite of any apparent "savings" that it allows, that it is the most economical—that depends on the alternative uses to which the capital might be put.

But with that proviso, there is no doubt that, as the Maidenhead-based School Fees Insurance Agency (SFIA) put it, "the right use of capital in advance... is extremely effective", and they add that if capital is being provided by someone other than the parent or guardian, they have a special scheme which can increase the benefit received by more than 20 per cent.

Even without this extra 20 per cent, a capital sum of (for example) £3,320, invested in a guaranteed annuity scheme 13 years before the first term in which fees eventually become payable, will provide £15,000 worth of fees over five years. With this scheme the amount of fees provided for a given capital sum depends on the level of interest rate applicable at the time the scheme is taken out. This means you "take a view" on interest rates when you invest in such a scheme, but now seems an excellent time, as my example, based on current rates, shows.

An alternative scheme invests the capital in a unitized fund managed by the Sun Life Assurance Society. Here, provided the fund performs as well in the future as it has done in the past, the return can be even better, but there are conditions about minimum payments into the fund, and the plan is available only when fees will not have to be paid until at least five years after the initial investment.

If you have no capital for one of these schemes, or are unwilling to commit capital, comparable benefits are to be had from contributing regularly out of current income to an insurance-linked school-fees plan. (These plans can also be made to guarantee the payment of fees in the event of the death, ill health, or even redundancy of the intending fee-payer.)

Thus, for example, at current rates,

if the plan is started at the child's birth, an initial monthly outlay of £37 (and only £7 in the final year) will again produce £15,000 worth of fees between the ages of 13 and 18.

There is, however, one vital point that is not emphasized as much as it ought to be by the fee-planning agencies: compared not only with their present scale, but with what they are likely to be in a child's first term at school, the fees in the last term may well have increased beyond the most pessimistic projections.

The basic fees for a boy entering a fairly typical public school in 1978 had more than doubled by the time he left in 1983: they had grown, in other words, at an annual compound rate of 17 per cent, while the prices of other goods and services in Great Britain inflated at an average annual rate of about 11 per cent. One reason for the difference is that, as the boy progressed up the school, he was deemed to be benefiting from an education that was progressively more valuable in real terms. Apart from the effects of inflation, "advanced" level teaching costs more than "ordinary".

Then there are the extras... So that even the most provident of fee-payers may find themselves hard put to it to meet those sixth-form bills.

To help them, and others as well who have not been among the most provident, a new type of scheme has been devised which effectively meets school fees out of future income, by spreading them over future years. Needless to say, you eventually pay more this way, but as the repayment can be spread over a period up to 30 years in some cases, the scheme can be made tolerable.

Mortgage and investment brokers Chase de Vere, of 125 Pall Mall, SW1, operate a scheme of this type which combines a loan against the security of your house with an assurance policy that pays off the loan at any time between five and 30 years hence. One advantage of the scheme is that interest is charged only on the amount actually borrowed, although the amount available can be as much as £100,000. There are also tax-effective ways of setting up the plan through a suitable pension contract.

Whether you are self-employed with a personal pension plan or have a company-sponsored individual pension arrangement, you can take a tax-free lump sum on retirement which will be used to repay your loan. You will still have some retirement income, but this will be taxed as earned income.

But the most tax effective schemes are those open to grandparents, which is why I am already studying them. It will take me a few years, anyway, to understand all the pertinent niceties of deposited covenants and capital transfer tax savings ●

Docklands tournament

by John Nunn

The first USSR v Rest of the World match was held in Belgrade from March 29 to April 5, 1970. That event, billed as "The Match of the Century", assembled the world's top players for a feast of chess. A dispute between Fischer and Larsen as to who should play on board 1 was resolved when the American agreed to take second place. The match went ahead and the Soviet Union won by 20½-19½.

Despite the success of the first match, the Russians seemed disinclined to participate in a second one. The world had to wait 14 years before it became possible to arrange another.

The organization of the 1984 match was more difficult from the start. It became possible only after Korchnoi agreed to play the match he had won by default against Kasparov in Pasadena, which led to the Soviet Chess Federation dropping its boycott of Korchnoi. Initially the match was to be in Belgrade again but the Yugoslavs pulled out at a late stage, so a new venue and new sponsors had to be found at short notice. Rome seemed interested but once again FIDE, the international chess federation, was to be disappointed when the sponsors failed to agree.

With just two weeks to go before the starting date FIDE president Florencio Campomanes telephoned Ray Keene to see if the British Chess Federation could arrange a last-minute rescue for the match. Within an astonishingly short time, sponsors had been found and the match had been fixed for the London Docklands. The money came mainly from the London Docklands Development Corporation, the British Chess Federation and H. M. Hasan, a wealthy Indonesian.

In descending board order, the Soviet team was Karpov, Kasparov, Polugaevsky, Smyslov, Vaganian, Belyavsky, Tal, Razuvayev, Yusupov and A. Sokolov, with reserves Tukmakov and Romanishin. The Rest of the World fielded Andersson (Sweden), Timman (Netherlands), Korchnoi (Switzerland), Ljubojević (Yugoslavia), Ribli (Hungary), Seirawan (USA), Nunn (GB), Hübner (West Germany), Miles (GB) and Torre (Philippines), with reserves Chandler (GB) and Larsen (Denmark).

Statistically the chances were equal, since the average ratings of the two teams were virtually identical. In the event the Soviet side took a clear lead in the second of the four rounds, which they held until the end, giving a final score of 21-19. Both Karpov and Kasparov took their individual matches by 2½-1½, while Korchnoi, Ribli, Miles and Torre were the best performers for the Rest. The outstanding result was

made by Belyavsky, who scored two wins against Seirawan and a win and a draw against Larsen. Indeed, it could be said that he won the match single-handed, since if one eliminates board six the Rest took the match on the other nine boards.

Here is one of his efficient wins.

A. Belyavsky White	Y. Seirawan Black
Queen's Gambit Accepted	
1 P-Q4	P-Q4
2 P-QB4	PxP
3 N-KB3	N-KB3
4 N-B3	P-B4
5 P-Q5	P-K3
6 P-K4	PxP
7 P-K5	KN-Q2
8 B-N5	B-K2
9 BxB	QxB
10 NxP	Q-Q1
11 BxP	O-O

Seirawan had used this unusual line twice at the Phillips & Drew/GLC tournament in April. One of these games, Miles-Seirawan, continued 12 O-O N-QB3 13 R-K1 and ended in a draw. Belyavsky's move is more aggressive since it envisages queenside castling, but although Seirawan seemed taken aback by this plan, it was suggested many years ago in some widely published analysis by Petrosian.

12 Q-B2	R-K1
13 O-O	NxP
14 KR-K1	QN-B3
15 NxN	NxN

15... RxN 16 RxR NxR 17 Q-K4 wins, e.g. 17... Q-Q3 18 N-B7! QxN 19 QxN and Black's back rank is too weak.

16 B-N5
A fine move. Many players would have been tempted to win Black's queen by 16 P-B4 N-B3 17 N-K7ch QxN 18 RxQ RxR, but Black's knight comes to Q5 and provides good counterplay.

16	...R-K3
17 N-B4	Q-B3

The answer to 17... Q-N4 is still 18 Q-Q2.

18 Q-Q2

Another important finesse. White makes sure that when he does finally win material Black cannot obtain any counterchances.

18	...P-KN3
19 Q-Q8ch	K-N2
20 NxRch	BxN

A desperate sacrifice, but after 20... PxN 21 Q-B7ch N-B2 Black is material down with a wrecked position.

21 QxR	BxP
22 Q-Q8	Q-B4

Black plays on to the bitter end.

23 B-Q3	Q-B5ch
24 R-Q2	N-B3
25 Q-K8	B-K3
26 R-K4	QxRP
27 RxB	PxR
28 QxKP	N-Q5
29 Q-K7ch	K-R3
30 Q-B8ch	Resigns ●

SEPTEMBER BRIEFING

Saturday, September 1

Cricket: NatWest Bank Trophy final at Lord's (p73)
New art selected by Sarah Kent goes on show at the Serpentine (p77)
Royal Opera season starts with *Turandot* (p72)

Sunday, September 2

Cricket: D.B. Close's International XI v Sri Lanka at Scarborough (p73)
Moura Lympny & Irina Arkhipova give recitals at the Wigmore Hall (p71)

Monday, September 3

Graham Greene gives a *Guardian* lecture at the NFT (pp68, 75)
□ TUC conference starts

Tuesday, September 4

Thea Musgrave conducts her Clarinet Concerto at the Albert Hall (p70)

Wednesday, September 5

Danish Painting: The Golden Age opens at the National Gallery (p77)
Peter Maxwell Davies conducts the English première of his *Into the Labyrinth* at the Albert Hall (p70)
First night of *Hamlet* with Roger Rees at Stratford (p66)
Scottish Opera open in Glasgow with *Fidelio* (p72)

Thursday, September 6

First night of *The Devil & the Good Lord* with Gerard Murphy & Simon Ward at the Lyric, Hammersmith (p66)
Equestrianism: Rémy Martin Burghley Horse Trials start (p73)
Première of Stephen Frears's *The Hit* with John Hurt (p68)
Architectural perspectives of London go on show at the Barbican (p74)
The Barber of Seville opens at the Coliseum; Welsh National Opera open in Cardiff with *The Merry Widow* (p72)

Friday, September 7

The Age of Vermeer & De Hooch opens at the Royal Academy (p77)
Athletics: Coca Cola International Meeting at Crystal Palace (p73)
New films: *This is Spinal Tap*, a mock documentary of a rock group's tour; *Unfaithfully Yours*, with Dudley Moore (p69)
Farnborough International exhibition & flying display until Sept 9 (p82)

Saturday, September 8

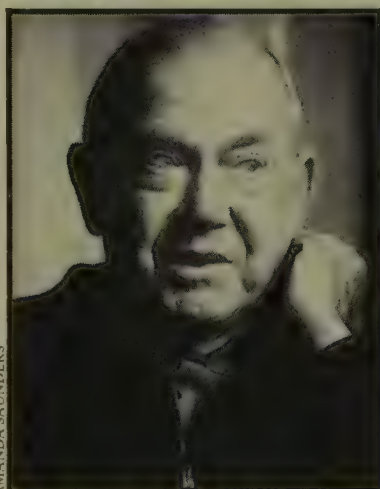
Double bill of *Osud/Mahagonny Songs* opens at the Coliseum (p72)
Llandrindod Wells Victorian Festival starts (p82)

Sunday, September 9

Abbado conducts the Vienna Philharmonic in Beethoven & Schubert at the Albert Hall (p70)
□ SDP Party Conference starts

Monday, September 10

Cleo Laine & John Dankworth in concert at the Festival Hall (p71)
□ Full moon



AMANDA SAUNDERS

James Loughran, top, conducts the last night of the Proms: September 15. Graham Greene, above left, gives a *Guardian* lecture to coincide with a season of films of his novels at the NFT: September 3. Portrait of the sculptor Hermann Ernst Freund by Jensen in the exhibition of Danish painting: from September 5.

CALENDAR

Tuesday, September 11

First night of *Henry VIII* with Richard Griffiths at the Barbican (p67)
Yo Yo Ma plays Shostakovich's Cello Concerto No 1 at the Albert Hall (p70)
Northern Ballet Theatre season opens at Sadler's Wells (p72)

Wednesday, September 12

First night of *A New Way to Pay Old Debts* at The Pit (p67)
Football: England v E Germany at Wembley (p73)
First performance of William Mathias's Organ Concerto at the Albert Hall (p70)

Thursday, September 13

Satyajit Ray's *The Home & The World* opens (p68)
Gustav Leonhardt gives a harpsichord recital at St James's Piccadilly (p70)

Friday, September 14

New films: *Cal* with Helen Mirren;

Racing with the Moon (p68)

Stourpaine Bushes Steam Engine Rally (p68)

Saturday, September 15

Last night of the Proms (p70)
Horse racing: St Leger (p73)
Southampton International Boat Show opens (p82)

□ Battle of Britain Day

Sunday, September 16

Ashkenazy plays Rachmaninov at the Barbican (p70)

Monday, September 17

Frank Sinatra at the Albert Hall (p71)
□ Liberal Party Conference starts

Tuesday, September 18

Tosca opens at Covent Garden (p72)
First day of the RHS Great Autumn Show (p75)

Wednesday, September 19

First night of Bamber Gascoigne's farce *Big in Brazil* at the Old Vic (p66)

The Lake District Discovered opens at the V & A (p74)

Thursday, September 20

New exhibitions at the British Museum: *The Print in Germany 1880-1933*; *Japanese Paintings & Drawings from the 17th to 19th Centuries* (p74)

Friday, September 21

New films: *The Company of Wolves*; *Streets of Fire*; *Spring Symphony* (p68)
Equestrianism: Famous Grouse National Carriage Driving Championships at Windsor; Taylor Woodrow National Dressage Championships at Goodwood (p73)

Saturday, September 22

RPO French evening at the Barbican (p70)

□ Autumnal equinox

Sunday, September 23

Giulini conducts the Philharmonia Orchestra at the Festival Hall (p71)

Monday, September 24

Ice skating: St Ivel International at Richmond Ice Rink (p73)
Panufnik 70th birthday concert at the Barbican (p70)

Tuesday, September 25

New production of *Tamnhäuser* opens at Covent Garden (p72)

□ New moon

Wednesday, September 26

Opera North open in Leeds with *Cavalleria Rusticana* & *I Pagliacci* (p72)
Jane Parker-Smith gives the first of the South Bank organ recitals (p71)

Thursday, September 27

New production of *Madam Butterfly* opens at the Coliseum (p72)
Song portrait of Hugues Cuenod by the Songmakers' Almanac at the Wigmore Hall; Pollini & the LPO at the Festival Hall (p71)

Friday, September 28

Film openings: David Drury's *Forever Young*; *Top Secret*; a spoof on spy thrillers made by the *Airplane* team (p68,69)

Saturday, September 29

Rugby: England v World XV at Twickenham; Lacrosse: England v USA (women) at the Oval (p73)

□ Michaelmas Day

Sunday, September 30

National Fun Run in Hyde Park (p75)
Punch & Judy Festival in Covent Garden (p75)
Shuttleworth Pageant (p82)
Stuttgart Chamber Orchestra under Munchinger at the Festival Hall (p71)

Briefing researched by Angela Bird and Miranda Madge

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.

THEATRE
J C TREWIN

Prunella Scales and Timothy West: in Bamber Gascoigne's *Big in Brazil* at the Old Vic.

BAMBER GASCOIGNE, known as the author of *Share My Lettuce*, as the unflappable conductor of television's *University Challenge*, or as an expert specialist publisher, is now to have a re-working of *Big in Brazil*, a farce he wrote a few years ago, at the Old Vic from September 19. Mel Smith directs; the leading players are Timothy West and Prunella Scales.

□ Roger Rees, who established his RSC fame when he played Nicholas Nickleby, is to be Stratford's newest Hamlet, directed by Ron Daniels. The production opens at the Royal Shakespeare Theatre on September 5. Early next month Rees will be the Berowne of *Love's Labour's Lost* for the same company.

□ Jean-Paul Sartre's dauntingly ambitious play, called in translation *The Devil and the Good Lord*, reaches the Lyric, Hammersmith on September 6. A collector's prize for anyone tired of meagre cast-lists—this will have 20 actors to share its 80 parts. Although we have had several Sartre productions, among them *Huis Clos*, *Men Without Shadows* and *Crime Passionnel*, *Le diable et le bon dieu* has taken, not surprisingly, a long time to cross the Channel.

□ The National Theatre revival of Goldsmith's *She Stoops to Conquer*, due at the Lyttelton in November, is to have a preliminary tour of six cities—Bath, Norwich, Wolverhampton, Canterbury, Plymouth and Leeds—with three more regional visits after the London opening to Cardiff, Manchester and Nottingham. Giles Block is directing; Dora Bryan (so successful at Regent's Park this summer as Mistress Quickly) is Mrs Hardcastle, and Tony Haygarth is Tony Lumpkin.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

American Buffalo

Quite early in this play I began, automatically, to check obscenities in the dialogue & by the end had registered well over 100. No doubt they are in keeping with David Mamet's narrative, which is a tediously involved story about crooks in a Chicago basement junk-shop, but they hardly add to the entertainment. Indeed, the sole reason for reviving the piece must be the acting opportunity it gives that fiercely vital actor, Al Pacino (& his companions J. J. Johnston & Bruce MacVittie). Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837). Until Sept 8.

Anton Chekhov

Chekhov has come towards the end of his

life. There are dust-sheets over the furniture there is an inescapable sense of departure. Yet, while the man, incurably tubercular, is speaking, & revealing—between occasional paroxysms—his humanity, humour & intense sensibility, it is hard to believe that so remarkable a personage is indeed in the ebb of his crowded career. Michael Pennington, who has himself devised this one-man portrait, is totally unstrained. Quietly, reflectively, he moves forward, using no word that Chekhov did not speak or write. At one point he relates in detail a short story, exact & evocative; at another he describes the terror of the scene during a flogging in the convict settlement of Sakhalin.

I am puzzled that so little is said about the plays for which Anton Chekhov is remembered, though now & again there is a hint. But Chekhov was a doctor & that came first with him. Michael Pennington has reached the core of a great figure for whom his sym-

pathy & admiration are clear. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Corpse!

Fashionably, I daresay, we should be stern about the kind of thriller Gerald Moon has written; but I believe he should be congratulated for making us want to know, anxiously, what comes next. Such a clock-work piece as this does take a lot of adroit manipulation. The excitement is there, especially in the first act. Throughout, Keith Baxter, appearing as twins in a tough evening's work, & Milo O'Shea as one of the shadiest people round King's Cross, are acting up to the hilt (there is, incidentally, a fierce fencing bout). Apollo, Shaftesbury Ave, W1 (437 2663, cc).

A Friend Indeed

William Douglas Home's comedy, first seen 18 years ago, is not particularly ingenious. Even though Mr Home composed his anecdote, set in Rome, with a good deal of relish, he does not transmit much of it. There is a run of amiable badinage in a limited diplomatic circle; the uniforms of the principals, the Minister to the Vatican (Geoffrey Palmer) & the head of the Foreign Office (Derek Nimmo), are decorative; & the cast, with such people as Moira Lister & Colette Gleeson, does its best to frolic. Not really exhilarating, yet one scene does linger: a passage in which the Minister to the Vatican invents an entire telephone call from Rome to Moscow, mixed voices, atmospherics & all. It may be simply a more or less detachable comic exercise, but unlike many comic exercises it is genuinely funny & I was sorry when it was over. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 741 9999). Until Sept 1.

The Happiest Days of Your Life

Time has damaged the text of John Dighton's farce, even if at moments the cast, directed by Clifford Williams, manages to suggest, tantalizingly, what it used to be. The revels, devised with farcical symmetry, begin when the Ministry of Devacuation has carelessly billeted a girls' school on a boys' school—not a startling notion in 1984. Matters are cheerful enough when Peggy Mount is around as a formidable Principal-cum-dragon; but towards the end of the second act we may begin to wonder what the fuss is about. Still, the joke gets over intermittently—more so to watchers meeting it for the first time—& such players as Richard O'Callaghan, John Cater & (delightfully) Griffith Jones as groundsman-porter, do all they can to help. I wish I could have more thoroughly enjoyed Maria Aitken as the gym-&needlework mistress of St Swithin's; but this kind of part is moribund, & Miss Aitken's technique is not often rewarded. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

The Merchant of Venice

Most major Shylocks differ in conception. Sir Alec Guinness's here is the most exciting since Olivier's, though no two performances could be less similar. Guinness refuses any theatrical decoration until, startlingly, in the middle of the Trial scene, he bends to listen to Antonio's heart-beat before his knife is raised & Portia cries: "Tarry a little; there is something else."

This is an extraordinarily compelling, direct & unexaggerated study in which I was immediately involved; I may best recall it for the moment when, before leaving the court, Shylock cannot at first gain the attention of the Duke, Portia & the others, who are locked in talk. Then he moves down the

steps & away, his dignity unflinching.

In Patrick Garland's blessedly straight revival, Joanna McCallum is, as Portia should be, a great lady of Belmont, & David Yelland does not minimize Bassanio. It is a pity that few other players speak with real authority; but Guinness does. I wish he could repeat the performance in London. Pamela Howard's sets are expertly managed. Chichester Festival Theatre, W Sussex (0243 781312). Until Sept 21.

Red Star

The only character to emerge from the long cast of Charles Wood's sprawling piece is a Russian ex-soldier & clumsy actor, a man with something of Schweik's ability for winning through. He is played, luckily, by a fine RSC actor, Richard Griffiths, to whom Mr Wood owes much. The man's sole value is his gift of resembling & imitating Stalin: a gift which, after first earning him a vast sentence in a labour camp, suddenly translates him to a "red star" in a frightful film about the dictator. A good deal else clutters a play that becomes, apart from a few film studio scenes, ramblingly episodic. Its director, John Caird, has found clarification difficult. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

The Way of the World

Though Chichester has had a grand season—the adjective is justified—I cannot think that the shape of the auditorium has helped William Gaskill's revival of Congreve's most tangled comedy. *The Way of the World* is happiest in a fairly small, conventionally shaped theatre, played to an audience reasonably familiar with the piece. The lack of response to the opening scenes at Chichester indicated that the plot, always tiresome, was worrying some spectators. They warmed during the second half to the well-judged performances of Maggie Smith as Millamant, Joan Plowright as Lady Wishfort—less desperately formidable than usual—Sara Kestelman as the venomous Marwood, & John Moffat as Witwoud. Chichester Festival Theatre. Until Sept 29.

Wild Honey

Michael Frayn has given this pleasant title to his version of Chekhov's earliest play which is better known as *Platonov*. Frayn has turned the original (if in the most courteous fashion) inside out. It comes to us, with our hindsight, as a hoard of suggestions for the works that would follow, but it is also, in its own right, an infinitely playable piece, a tissue of comedy, farce & ultimate tragedy, contrived round the womanizing



Guinness as Shylock: at Chichester.

schoolmaster Platonov to whom Ian McKellen gives a sense of wild comedy so irresistible that the last moments must be a shock. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

FIRST NIGHTS

Sept 4. **A View from the Bridge**

Arthur Miller's play with Annie Ross & Malcolm Tierney. Young Vic, The Cut, SE1 (928 6363). Until Sept 29.

Sept 5. **Hamlet**

Roger Rees in the title role. See introduction. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Sept 6. **The Devil & the Good Lord**

Gerard Murphy & Simon Ward head a cast of 20. See introduction. Lyric, King St, W6 (741 2311, cc). Until Oct 13.

Sept 6. **Fall**

New play by James Saunders, with Gwen Watford & Julie Covington. Hampstead, Swiss Cottage Centre, NW3 (722 9301).

Sept 11. **Henry VIII**

The RSC's Stratford production, with Richard Griffiths as the king. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Sept 12. **A New Way to Pay Old Debts**

Massinger's 17th-century comedy, with Emrys James as the usurer, Overreach. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Sept 17. **Othello**

Joe Marcell in the title role; Sian Thomas as Desdemona. Lyric Studio, King St, W6 (741 2311, cc). Until Nov 3.

Sept 17. **Perrier Pick of the Fringe Season**

Nine companies from this year's Edinburgh Festival Fringe. Donmar Warehouse, Earlham St, WC2 (379 6565). Until Oct 6.

Sept 19. **Big in Brazil**

New farce by Bamber Gascoigne. See introduction. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Oct 27; Richmond Theatre, The Green, Richmond, Surrey (940 0088, cc). Sept 3-15.

Sept 20. **Pump Boys & Dinettes**

Broadway musical about a group of petrol pump attendants & waitresses. With Paul Jones & Kiki Dee. Piccadilly, Denman St, W1 (437 4506).

ALSO PLAYING

Animal Farm

Peter Hall's exciting production gives us everything from the take-over of Manor Farm to the ultimate triumph of the formidable pigs. Barrie Rutter is a governing Stalinesque Napoleon, with David Ryall as his cheer-leader. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). From Sept 21 it moves to Olivier (same address & phone nos).

Aren't We All?

Lonsdale's early light comedy seems fresh enough when Claudette Colbert is about; less so, perhaps, when the speaker is Rex Harrison. Haymarket, SW1 (930 9832, cc). Until Nov 3.

Benefactors

Michael Frayn's variation on the theme of change is acted, as surely as it is written, by Tim Pigott-Smith, Brenda Blethyn, Patricia Hodge & Oliver Cotton. Vaudeville, Strand, WC2 (836 9987, cc).

Blondel

Tim Rice & Stephen Oliver's musical goes to the Crusades as agreeably as ever; Paul Nicholas is Blondel. Aldwych, Aldwych, WC2 (836 6404, cc). Until Sept 22.

The Boy Friend

Sandy Wilson's pastiche of 1920s musical comedy in a production seen at the Old Vic in July. With Anna Quayle, Derek Waring & Peter Bayliss. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565). From Sept 20.

The Business of Murder

Richard Harris has written a taut thriller that does

its duty with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Butley

John Nettles & Jeff Rawle play two university lecturers in this revival of Simon Gray's play. Fortune, Russell St, WC2 (836 2238, cc 741 9999).

Camille

New play by Pam Gems, based on Dumas's *La dame aux camélias*. With Frances Barber, Nicholas Farrell & Polly James. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

The Clandestine Marriage

Garick & Colman's artificial comedy lives in the sheer zest of its performances, especially those of Anthony Quayle, who has directed, & Joyce Redman. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565). Until Sept 15.

Daisy Pulls it Off

Sally Cookson, absolutely topping as the new girl at Grangewood, is at the centre of Denise Deegan's glorious parody of 1920s school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

The Devils

New production of John Whiting's play based on Aldous Huxley's book about 17th-century bigotry in a small French town. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

42nd Street

Award-winning American musical with Michael Howe in the leading role. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

Forty Years On

Alan Bennett's comedy, with its pastiche, wit & wistfulness, comes up from Chichester with Paul Eddington, unflinching, at the head of its cast. Queen's, Shaftesbury Ave, W1 (734 0261, cc).

Glengarry Glen Ross

A sardonically accurate American comedy by David Mamet. Cottesloe.

Golden Boy

Clifford Odett's play is valuable for its detailed picture of the American boxing community. Jeremy Flynn is the "golden boy". Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Sept 8.

Golden Girls

Play by Louise Page about women athletes, with Kenneth Branagh & Polly James. The Other Place, Stratford-upon-Avon.

Guys & Dolls

Return of the National's award-winning musical based on a story by Damon Runyon. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Sept 15.

Henry V

Adrian Noble's revival has Kenneth Branagh driving strongly at the part of Henry—as valuable a recruit as the RSC has had for a long time. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Intimate Exchanges

It depends, maybe, upon which of Alan Ayck-bourn's variations on his basic theme you get, but none is unrewarding, thanks to the author's imagination & the protean quality of his players. Lavinia Bertram & Robin Herford. Ambassadors, West St, WC2 (836 6111, cc 741 9999). Until Oct 6.

A Little Hotel on the Side

John Mortimer's translation of a famous farce by Feydeau & Desvallières. With Benjamin Whitrow, John Savident & Graeme Garden. Olivier.

Little Me

This American musical, book by Neil Simon & music by Cy Coleman & Carolyn Lee, has seven parts for Russ Abbot, varying between youth & near-senility. Prince of Wales, Coventry St, W1 (930 8681, cc).

Little Shop of Horrors

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc).

Mandragola

Machiavelli is not really a dramatist for today,

though the company—with Nicky Henson works hard on his behalf. Olivier.

Marcel Marceau

The distinguished French mime includes seven new works in his programme. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until Sept 15.

The Merchant of Venice

Visually this is a resolutely eccentric production by John Caird & designer Uitz. Frances Tomelty is an able Portia & Ian McDiarmid as Shylock is impressive at the end of the trial scene. Royal Shakespeare Theatre, Stratford-upon-Avon.

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

Ohio Impromptu/Catastrophe/What Where

Three Beckett plays, direct from the Edinburgh Festival, performed by the Harold Clurman Theatre of New York. Donmar Warehouse, Earlham St, WC2 (379 6565). Until Sept 15.

On Your Toes

In all ways, a grand musical. Doreen Wells takes over from Natalia Makarova on Sept 3. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

Pack of Lies

Mary Miller & Frank Windsor in Hugh White-more's splendidly tense & truthful drama about the quiet suburban couple who find themselves on the fringe of an espionage case. Lyric, Shaftesbury Ave, W1 (437 3686, cc 434 1050).

The Party

Trevor Griffiths's play is set in 1968 as a group of London radicals meet to discuss whether a similar insurrection to that in Paris could be brought about in England. The Other Place, Stratford-upon-Avon.

Passion Play

Peter Nichols's piece, in which the leading characters are each supplied with an *alter ego* to speak their true thoughts, is a tepid business, but it has the virtue of an affecting performance by Judy Parfitt. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

The Real Thing

Tom Stoppard's comedy now has Paul Shelley & Jenny Quayne in the principal parts. Strand, Aldwych, WC2 (836 2660, cc).

Richard III

It is not easy to accept Richard as the hop-skip-&-jump goblin Antony Sher makes of him; still he leads vigorously a cast that Bill Alexander has directed with invention. Royal Shakespeare Theatre, Stratford-upon-Avon.

Romeo & Juliet

Simon Templeman & Amanda Root play the young lovers, with Polly James as the Nurse, in John Caird's production. The Other Place, Stratford-upon-Avon.

Run for Your Wife

Robin Askwith & others hurtle across the stage in Ray Cooney's unstoppable farce. From Sept 10 Geoffrey Hughes & Windsor Davies replace Ian Lavender & Bernard Bresslaw. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

See How They Run

Return of Philip King's comedy with John Alderton, Maureen Lipman, Lionel Jeffries & Bill Pertwee. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 741 9999). Sept 4-Oct 13.

Starlight Express

Andrew Lloyd Webber & his director, Trevor Nunn, play amiably at trains, & the roller-skaters—engines to you—flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

Twelfth Night

John Caird's production of Shakespeare's bitter-sweet comedy, with Emrys James, Daniel Massey, Miles Anderson & Zoë Wanamaker. Barbican.

Venice Preserv'd

Ian McKellen, Michael Pennington & Jane Lapotaire are superb as the bravely undeviating Pierre, his friend Jaffier & Belvidera of the "restless tears & conquering smiles". Lyttelton.

West Side Story

Bernstein's gang-war musical (Sondheim lyrics) returns as freshly as though the Sharks & the Jets had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

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BRIEFING CINEMA GEORGE PERRY



NORMALLY A BLONDE, Helen Mirren, above with John Lynch, became a brunette for the first time in order to play an Irish-Italian woman in *Cal* (reviewed below). She was emphatic that it was not a wig. "When I left the hairdresser's with dark hair growing out of my head I felt wonderful. I was liberated from the terrible responsibility of being blonde." Although her own origins are in London and Essex, her performance in the film, where she plays with an almost completely Irish cast, is certainly one of her best.

□ The National Film Theatre has made a notable *coup* in securing Graham Greene, a month from his 80th birthday, for a *Guardian* lecture on September 3 (see page 75). He will be discussing a season of films made from his stories which will be showing throughout the month, among them his personal favourites, those made by Carol Reed which include *The Fallen Idol* and *The Third Man*. The lecture will be preceded by the world premiere of the latest, *Dr Fischer of Geneva*, directed by Michael Lindsay-Hogg. It will be seen on BBC Television in the autumn, and will be shown theatrically in some other countries.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Cal (15)

The number of British films that have concerned themselves with Northern Ireland's unfortunate politics can probably be counted on one hand. This one does not sugar the pill, but deals directly with the problems. Cal is a Catholic youth, isolated on a Belfast Protestant housing estate, who is drawn to a widow in her 30s living on a farm outside the city. It is the scene of the earlier "execution" of her husband, a member of the RUC, & Cal was the IRA driver at that time, although his involvement in their activities is reluctant. She, too, is a Catholic, & distanced from her Protestant in-laws. The romance is inevitably brief & doomed.

Pat O'Connor, a talented Irish documentarist & television director, has made a significant feature-film debut. He & his screenwriter, Bernard MacLaverty, bring a feeling of authenticity to settings & situations & a sense of tragedy in both personal & more general terms. The acting is convincing & low-key, with an outstanding performance

by Helen Mirren as the woman. Opposite her, in a demanding part that necessitates his presence in virtually every scene, is John Lynch, a second-year drama student when he played the role. Opens Sept 14.

The Company of Wolves (not certificated) Hopes ride high on Neil Jordan's second picture. He directed the excellent *Angel* two years ago, & the new film represents the first attempt by Palace, already distinguished in the world of video, to make a feature film. Sadly, it disappoints. It is a fanciful series of fairy tales as dreamed by a young girl with a strange wolf fixation. As she sleeps she imagines her sister killed by a wolf, a husband returning to a deserted wife as a wolf, a wedding party where the guests all turn into wolves, a wolf killing & substituting itself for her grandmother who lives in a little cottage in the woods.

There are a number of special effects which, while excellently conceived, are so horrible that a child audience would be sent screaming in the night—yet what adult really wants to see *Red Riding Hood*? There is an air of pretension about the enterprise, as though Jordan & his co-screenwriter, Angela Carter, who was also responsible for the original story, had to disguise the fact that they wanted to make a horror film. Angela Lansbury is a caricature as the old grandmother, dispensing macabre tales with a cosy self-satisfaction, & the cast also includes Stephen Rea, David Warner, Brian

Glover & Graham Crowden. The girl, Sarah Patterson, is a newcomer whose enthusiasm more than compensates for her inexperience. Opens Sept 21.

Forever Young (15)

Originally intended to be part of the *First Love* television series, David Drury's film from a Ray Connolly script is being given a theatrical release. The thinness of the story might indicate that this was an unwise decision, for it looks as though it would be far happier on television. It is about the coming together in later life of two inseparable youths, besotted with rock music & dreams of becoming the new Everly Brothers. One is now a Catholic priest who is a dab hand at organizing the weekly church-hall dance, the other a tweedy visiting lecturer in English at the local university. Both are attracted by the same woman, the mother of an altar boy with an eye on the priesthood as well as the guitar, & the interloper, not being of the cloth, is the one who is able to do something about it, much to the distress of the boy & the rage of the priest, who is forced to admit that he is jealous.

A series of flashbacks shows that the estrangement of the friends two decades earlier had been for precisely the same reason, except that the roles were reversed. Nicholas Gecks plays the priest, James Aubrey the old friend, Karen Archer the woman & Liam Holt the boy—all excellent in their way. For nostalgics there are several ancient airs such as "To Know Her is to Love Her", "Be-Bop-a-Lula" & "Locomotion" as well as a witty regard for the loftier heights of rock-&-roll buffery, & a splendid, but abbreviated, appearance by Alec McCowen as an older priest. But it would have been much better on television. Opens Sept 28.

The Hit (18)

Stephen Frears has made far too few cinema films since his 1971 debut with *Gumshoe*, although he has made others for television. The loss is ours, because he knows how to use the medium. His cutting is fluent, his tension sustained.

This is an odd sort of thriller. A hard hit-man (John Hurt), the sort who enjoys his calling, goes to Spain to find the supergrass who put his clients behind bars. He is accompanied by a neophyte in the business, a graduate punk (Tim Roth) who covers his inexperience with a veneer of toughness. Their victim (Terence Stamp) is not as they expect. For years he has lived in his dusty hideout waiting for the arrival of his assassins, & is mentally prepared. His cool acceptance of the situation unnerves them, as they kidnap him & set out on the long drive to Paris where the revenge is to be enacted.

Terence Stamp exerts an extraordinary presence with his cold, grey stare & calm features. Only once does his composure slip, when events take an unpredictable turn. John Hurt, his villain less convincing than many of his other portrayals, is clearly never to be a match for this man. The locations in Spain are well exploited by the cinematographer, Mike Molloy. Fernando Rey is somewhat under-used as a pursuing policeman. Opens Sept 7. Charity premiere in aid of the David Pratt Trust. Premiere Cinema, Shaftesbury Ave, W1. Sept 6.

The Home & the World (U)

The outcome of Satyajit Ray's new film was for a time in doubt as a serious heart attack struck him down before production was complete. However, with some help from his son, he was able to finish it.

Ray adapted a Tagore novel about Curzon's division of the Hindu & Muslim factions in Bengal in 1907. A rich liberal (Victor Bannerji) encourages his wife (Swatilekha Chatterji) to come out of seclusion, learn English & meet an old college friend (Soumitra Chatterji) who has become the leader of a nationalistic movement. She is drawn to him & away from her husband, but eventually appreciates that her idol has personal ambitions which outweigh his idealism. Too late she returns to her husband.

Although the film is somewhat slackly paced it is well acted & delivers a number of obvious truths for today in its observations on the wisdom of "divide & rule" politics, & the efficacy of violence. It is largely an interior film &, while the period atmosphere within the couple's large home is carefully organized, we are never given a sight of it from outside & barely glimpse its grounds from the windows. The work of a master, it nevertheless rates a poor place in his oeuvre. Opens Sept 13.

The Karate Kid (PG)

A schoolboy transplanted from New Jersey to California is constantly bullied by karate-loving fellow students. The oriental janitor in the apartment block where he lives with his mother is an Okinawan master. He teaches the youth, who goes on to lick the daylights out of his chief tormentor at the championships & thus to win a girl. That is the simplistic plot of John G. Avildsen's film &, although it is smartly dressed and has occasional moments of humour (particularly where the over-eager mother, played by Randee Heller, is concerned), it follows an entirely predictable path. That the surrogate father suffered at the hands of officialdom in the war, losing both wife & child in the infamous round-up of Nisei, brings in a jarring note of social conscience in an otherwise slick, banal film. The boy is played by Daniel Macchio, & the mysterious oriental by Noriyuki "Pat" Morita. Opens Aug 31.

Racing with the Moon (15)

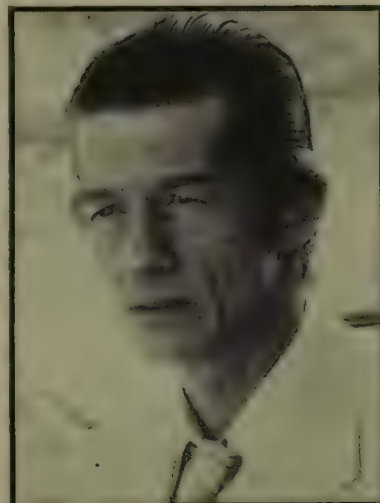
Director Richard Benjamin has captured admirably the simple world of 1940s California as two high-school boys, awaiting call-up to the Marines, sow their wild oats. Opens Sept 14.

Spring Symphony (PG)

German film by Peter Schamoni, based on the lives of Clara & Robert Schumann. With Nastassja Kinski & Herbert Grönemeyer. Opens Sept 21.

Streets of Fire (15)

Walter Hill's latest film is weak on story, but strong on style. He has created, as Coppola



John Hurt: in *The Hit* from September 6.

did with *Rumble Fish*, an extraordinary, sleazy urban underbelly in which gangs face one another & heroes emerge like Homeric figures. He uses the standard trappings of the Western & transfers them to a modern timeless city, with neon, overhead railways, black puddles, custom cars & hard rock music. The effect is exciting & infectious. A girl singer, Diane Lane, is kidnapped. Her former lover, Michael Paré, comes out of the past to save her. He even affects a John Wayne drawl, & his dialogue is constructed in a suitably laconic manner. As a twist, the trusty sidekick here is played by a young, tough woman. Loud, fascinating but empty. Opens Sept 21.

This is Spinal Tap (15)

A hilarious mock-documentary, purporting to be the *vérité* record of an American tour by a British rock group, which uses all the clichés & conventions of the genre. The heavy metal quintet is failing, largely through dissent between two of its members, played by Christopher Guest & Michael McKean, also between their manager (Tony Hendra) & an intrusive, astrology-crazy girlfriend. Directed by Rob Reiner, who also appears as the bogus filmmaker, Marty Di Bergi, it is a witty, well-observed send-up, which manages to recreate the mood of 1960s British & American television with fake clips from music shows of the period. Opens Sept 7.

Top Secret (15)

Jim Abraham, & David & Jerry Zucker, the *Airplane* team, have failed to make their latest film, a spoof on spy thrillers, work. As a TV half-hour it might just have made it; as a full-length feature it is dire. Opens Sept 28.

Unfaithfully Yours (15)

In 1948 Rex Harrison played a conductor who fantasizes about ways to kill his supposedly unfaithful wife while he is on the rostrum, in one of Preston Sturges's satirical comedies. Now it is Dudley Moore who takes up the baton, & his wife is played by Nastassja Kinski. There is not much satire, or subtlety, about the remake, which unashamedly calls upon its small star to repeat his drunken act from *Arthur*, & gives him various pieces of slapstick business to handle. Armand Assante is his rival, a violinist of swarthy charm. Howard Zieff directed. Opens Sept 7.

ALSO SHOWING

Benvenuta (15)

André Delvaux's film is about a scriptwriter (Mathieu Carrière) working on the adaptation of an anonymous novel. He discovers the identity of its reclusive author (Françoise Fabian) & forces her to relive the passionate adventures of the woman in her book.

The Bounty (15)

Though Anthony Hopkins's edgy, ambitious Captain Bligh has plenty of fine shading, Roger Donaldson's film is still a glamorized view of life in the 18th-century Royal Navy.

Broadway Danny Rose (PG)

In his wry comedy, Woody Allen plays a small-time Jewish variety agent who tries to help one of his singer clients by retrieving the performer's erstwhile girlfriend (Mia Farrow). Humorous & satisfying, with nice observations about loyalty & betrayal.

Cannonball II (PG)

Mindless nonsense with Burt Reynolds, Sammy Davis Jr, Dean Martin, Shirley MacLaine & Frank Sinatra racing across the United States.

Children of the Corn (18)

Stephen King thriller in which John Franklin plays a 12-year-old preacher who persuades other children to kill the adults involved in their lives.

Comfort & Joy (PG)

Bill Forsyth's new film has Bill Paterson, splendidly deadpan, as a local-radio disc jockey who

becomes involved in a Mafia-style gang battle between two rival factions of Glasgow ice-cream van owners. Opens Aug 31.

El Norte (15)

A creditable attempt to look at the problems of a Guatemalan brother & sister who enter the United States illegally & find casual work in California. Excellent performances by David Villapando & Zaide Silvia Gutierrez.

Firestarter (15)

Young Drew Barrymore plays a girl with terrifying powers of pyrokinesis. Brilliant special effects for the astonishing conflagration at the end after Martin Sheen has tried to harness her power for use as a military weapon.

Laughterhouse (PG)

A slight but not unattractive work by Richard Eyre in which Ian Holm plays a rather dotty East Anglian farmer marching his Christmas geese to Smithfield during a transport strike.

Lonely Hearts (15)

Australian film by Paul Cox about a 50-year-old piano-tuner (Norman Kaye) who lives with his elderly mother. On her death he signs up with a matrimonial agency.

The Naked Face (18)

Routine & somewhat implausible thriller, directed by Bryan Forbes, with Roger Moore as a psychiatrist who becomes the target of a vengeful Mafia leader.

Paris Texas (PG)

A vivid, absorbing though slightly over-long account by Wim Wenders of a man (played by Harry Dean Stanton) who emerges from the desert to claim his son, now adopted by Stanton's brother & his wife.

The Return of Martin Guerre (15)

Daniel Vigne's film is based on a 16th-century story about a young man who leaves his wife & son & disappears. Years later a man (Gérard Depardieu) claiming to be the vanished Martin Guerre arrives in the village & faces a trial.

Reuben, Reuben (15)

Tom Conti shows consummate skill as a boozy, womanizing Scottish poet on a lecture tour in New England. Robert Ellis Miller's film is a gentle, witty examination of a man whose charm transcends his social misbehaviour.

Romancing the Stone (PG)

Kathleen Turner plays a romantic novelist suddenly caught up in a hair-raising attempt to rescue her sister from Colombian kidnappers.

Splash (PG)

Comedy about a mermaid who enthralls a young New York businessman. Daryl Hannah is a statuesque blonde mermaid, Tom Hanks is superbly confused as her lover & Eugene Levy is hilarious as a crazed scientist who pursues the couple.

Star Trek III: The Search for Spock (PG)

Leonard Nimoy himself directs this tale of Kirk's quest to rescue Spock, left for dead on a fearful planet about to destroy itself. Spectacular special effects & great satisfaction at seeing the old Enterprise crew still streaking the heavens.

Sunday in the Country (PG)

Engagingly old-fashioned film by Bertrand Tavernier with Louis Ducreux as an aged artist whose children & grandchildren visit him one Sunday.

Supergirl (PG)

Some well-handled set-piece sequences in Jeannot Szwarc's enjoyable nonsense about a girl who leaves her own planet to visit Earth on a mission & adopts the disguise of a schoolgirl. Superbly funny performance from Faye Dunaway as a witch who seeks world domination.

Under the Volcano (15)

John Huston's slowly paced film has failed to catch the power of Malcolm Lowry's novel. Albert Finney plays the heavy-drinking British consular official in a Mexican provincial town. Opens Aug 31.

What Makes David Run (15)

French comedy, directed by Elie Chouraqui, about a Jewish film writer. With Francis Hunter & Nicole Garcia.

Certificates

U = unrestricted.

PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.



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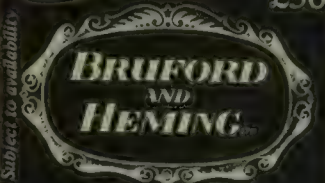


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BRIEFING

CLASSICAL MUSIC MARGARET DAVIES

FOUR CONCERT SERIES begin this month at the Wigmore Hall. The Mendelssohn/Italian series, which opens on September 15 with a recital by Malcolm Binns, features Mendelssohn's piano music and songs and the best of his chamber music, and continues throughout the season. Alicia de Larrocha launches the London Pianoforte series on September 1; and Irina Arkhipova, accompanied by Craig Sheppard, the Song Recital series on September 2. The first of the Master Concerts, given by the Medici String Quartet on September 23, is a presentation of the life and music of Elgar who died 50 years ago. There will also be regular early music and baroque concerts, beginning on September 6 with a recital by Musica Antiqua Cologne.

□ There are three birthday celebrations this month. The Nash Ensemble marks its 20th anniversary at the Wigmore Hall with an Italian season which ranges from Boccherini to Berio, starting on September 22 and continuing until March, 1985. Sarah Walker, who has a long association with the ensemble, sings at two of the concerts. The Allegri String Quartet, which is 30 years old, gives a concert at the Queen Elizabeth Hall on September 24, when it is joined by Patrick Ireland, one of Allegri's founders. For the past 15 years the Allegri has been the visiting quartet at Oxford and a number of other British universities. Andrzej Panufnik celebrates his 70th birthday, also on September 24, by conducting a concert of his own music and two Brandenburg Concertos at the Barbican.

□ Two world premières take place during the last fortnight of the Proms: Colin Matthews's Cello Concerto on September 10 and William Mathias's Organ Concerto on September 12. Both are BBC commissions. On September 5 Peter Maxwell Davies conducts the first English performance of his "Into the Labyrinth", premièred last year at the St Magnus Festival. On September 8 and 9 the Vienna Philharmonic Orchestra under Abbado play symphonies by Mozart, Bruckner, Beethoven and Schubert.

CONCERT AND RECITAL GUIDE

ALBERT HALL

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90th Season of Henry Wood Promenade Concerts:
Sept 1, 7.30pm. **BBC Symphony Orchestra**, conductor Wand. Schubert, Symphony No 3; Beethoven, Symphony No 3 (Eroica).

Sept 4, 7.30pm. **BBC Symphony Orchestra**, conductors Elder, Musgrave; Michael Collins, clarinet. Rachmaninov, Isle of the Dead; Musgrave, Clarinet Concerto; Brahms, Symphony No 4.

Sept 5, 7.30pm. **Scottish Chamber Orchestra**, conductors Boettcher, Maxwell Davies; Alfred Brendel, piano; Neil Mackie, tenor. Mozart, Symphony No 35 (Haffner), Piano Concerto No 27 K595; Maxwell Davies, Into the Labyrinth. (Pre-Prom talk by Peter Maxwell Davies. 6.15pm.)

Sept 6, 7.30pm. **Royal Philharmonic Orchestra**, conductor Weller; Krystian Zimerman, piano. Dvořák, The Noonday Witch; Martinů, Symphony No 4; Brahms, Piano Concerto No 2.

Sept 8, 7.30pm. **Vienna Philharmonic Orchestra**, conductor Abbado. Mozart, Symphony No 38 (Prague); Bruckner, Symphony No 7.

Sept 9, 3pm. **Vienna Philharmonic Orchestra**, conductor Abbado. Beethoven, Symphony No 4; Schubert, Symphony No 9.

Sept 10, 7.30pm. **BBC Symphony Orchestra**, conductor Atherton; Alexander Baillie, cello. Britten, Young Person's Guide to the Orchestra; Matthews, Cello Concerto; Walton, Symphony No 1. (Pre-Prom talk by Colin Matthews. 6.15pm.)

Sept 11, 7.30pm. **City of Birmingham Symphony Orchestra**, conductor Rattle; Yo Yo Ma, cello. Tippett, Concerto for double string orchestra; Shostakovich, Cello Concerto No 1; Nielsen, Symphony No 4 (Inextinguishable).

Sept 12, 7.30pm. **BBC Welsh Symphony Orchestra**, conductor Bergel; Gillian Weir, organ. Messiaen, L'Ascension; Mathias, Organ Concerto; Franck, Symphony in D minor. (Pre-Prom talk by William Mathias. 6.15pm.)

Sept 14, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor von Matuschik; Helen Donath, soprano; Alfreda Hodgson, mezzo-soprano; Robert Tear, tenor; Gwynne Howell, baritone; BBC Singers, conductor Poole. Mendelssohn, Hora Est; Strauss, Deutsche Motette; Beethoven, Symphony No 9 (Choral).

Sept 15, 7.30pm. **BBC Symphony Orchestra & Chorus, BBC Singers**, conductor Loughran; Rivka Golani, viola. Vaughan Williams, Serenade to Music; Walton, Viola Concerto; Tippett, Shires Suite; Elgar, Pomp & Circumstance March No 1; Sullivan/Mackerras, Pineapple Poll Suite; Wood, Fantasia on British Sea Songs; Parry/Elgar, Jerusalem.

BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

Sept 1, 7.45pm. **London Symphony Orchestra**, conductor J. Del Mar; Andrew Haigh, piano. Rossini, Overture The Barber of Seville; Grieg, Piano Concerto; Schubert, Symphony No 9 (Great).

Sept 3, 8pm. **Royal Philharmonic Orchestra**, conductor Coleman; Leland Chen, violin; Philip

Gammond, piano. Smetana, Overture The Bartered Bride; Bizet, Carmen Suite; Tchaikovsky, Violin Concerto, Capriccio italien; Litolfi, Scherzo; Ravel, Boléro.

Sept 9, 7.30pm. **London Symphony Orchestra**, conductor McRae. Music by Mozart, Waldteufel & the Strauss family.

Sept 13, 8pm. **London Symphony Orchestra**, conductor Hickox; Howard Shelley, piano. Vaughan Williams, Serenade to Music; Mozart, Piano Concerto No 23; Beethoven, Symphony No 3.

Sept 15, 7.45pm. **London Symphony Orchestra**, Barry Tuckwell, conductor/horn; Peter Katin, piano. Rossini, Overture The Thieving Magpie; Beethoven, Piano Concerto No 4; Mozart, Horn Concerto No 4; Borodin, Polovtsian Dances.

Sept 16, 7.30pm. **Royal Philharmonic Orchestra**, conductor Segal; Vladimir Ashkenazy, piano. Tchaikovsky, Polonaise & Waltz from Eugene Onegin; Rachmaninov, Piano Concerto No 2; Dvořák, Symphony No 9 (From the New World).

Sept 18, 7.45pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Oscar Shumsky, violin; David Wilson Johnson, baritone, Walton, In Honour of the City of London, Belshazzar's Feast; Elgar, Violin Concerto.

Sept 21, 7.45pm. **London Symphony Orchestra**, conductor Wright; Richard Markham, piano. Beethoven, Overtures Egmont & Leonore No 3, Piano Concerto No 3, Symphony No 6 (Pastoral). Sept 22, 7.45pm. **Royal Philharmonic Orchestra**, conductor Y. P. Tortelier; Cristina Ortiz, piano. Berlioz, Overture Le corsaire; Saint-Saëns, Danse macabre; Ravel, Piano Concerto in G, Boléro; Fauré, Pavane; Debussy, Prélude à l'après-midi d'un faune.

Sept 23, 7.30pm. **New Concert Orchestra, London Savoyards & Chorus**, conductor Murray; Pamela Field, soprano; Joanne Moore, Gillian Knight, mezzo-sopranos; Terry Jenkins, tenor; John Reed, Michael Wakeham, baritones; Harry Coghill, Dennis Wicks, basses. Gilbert & Sullivan, The Pirates of Penzance (in costume).

Sept 24, 7.45pm. **London Symphony Orchestra**, conductor Panufnik; Alberto Portugheis, piano. Panufnik, Piano Concerto, Sinfonia Votiva; Bach, Brandenburg Concertos Nos 3 & 4.

Sept 25, 8pm. **London Philharmonic Orchestra**, conductor N. Del Mar; Piers Lane, piano. Mendelssohn, Overture The Hebrides; Schubert, Symphony No 8 (Unfinished); Beethoven, Piano Concerto No 5 (Emperor) Symphony No 3.

ST JAMES'S CHURCH

Piccadilly, W1. Box office, Royal Academy of Arts, Piccadilly, W1 (734 9052).

Sept 13, 8pm. **Gustav Leonhardt**, harpsichord. Sweelinck, his contemporaries & followers.

Sept 28, 8pm. **Frans Brüggen**, recorder; **Bob van Asperen**, harpsichord. Virtuoso recorder music in Holland by Italian, Dutch & English composers.



Yo Yo Ma: plays Shostakovich's Cello Concerto No 1 at the Albert Hall on September 11.

POPULAR MUSIC
DEREK JEWELL

ST JOHN'S

Smith Sq, SW1 (222 1061).

Sept 20, 1.15pm. **James Dower**, flute; **Ieuan Jones**, harp. Vinci, Sonata in D; Bach, Sonatina in G minor; Alvars, Introduction, Cadenza & Rondo; Debussy, Syrinx, En bateau, Clair de lune; Fauré, Fantaisie.

Sept 20, 7.30pm. **Southern Pro Arte**, conductor Peebles; Rosemary Furniss, violin; Steven Isserlis, cello. A Song Before Sunrise, Intermezzo from Fennimore & Gerda; Holst, A Song of the Night for violin & orchestra, Invocation for cello & orchestra; Birtwistle, The World is Discovered; Elgar, Introduction & Allegro Op 47.

Sept 22, 7.30pm. **New London Chamber Choir**, conductor Wood; Susan Tyrrell, contralto; John Potter, tenor. Schnittke, Minnesang for 53 voices, Stimmen der Natur; Rachmaninov, Vespers (in Russian).

SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Sept 1, 7.30pm. **New Symphony Orchestra**, conductor Tausky; Philip Fowke, piano. Tchaikovsky, Marche slave, Piano Concerto No 1, Capriccio italien, Suite from Swan Lake, Overture 1812 (with cannon & mortar effects). FH.

Sept 2, 7.30pm. **New Symphony Orchestra**, conductor Wright; Robert Brightmore, guitar. Rossini, Overture William Tell; Rodrigo, Concierto de Aranjuez; Rimsky-Korsakov, Sheherazade; Ravel, Boléro. FH.

Sept 12, 7.30pm. **Royal Philharmonic Orchestra**, conductor Litton; Wynton Marsalis, trumpet. Bizet, Symphony in C; Prokofiev, Symphony No 1 (Classical); Haydn, Hummel, trumpet concertos. FH.

Sept 16, 7pm; Sept 20, 7.30pm. **Schubert Ensemble of London**; Paul Barritt, violin; Jane Salmon, cello; William Howard, piano. Sept 16, Martinů, Piano Trio No 2; Smetana, Three Polkas for piano, selection from Dreams for Piano, From the Homeland for violin & piano; Beethoven, Piano Trio in D (The Ghost); Sept 20, Beethoven, Violin Sonata in G Op 30 No 3; Smetana, Concert Study in G sharp minor for piano, selection from Czech Dances for piano, Piano Trio in G minor; Janáček, Fairy Tale for cello & piano. PR.

Sept 19, 7.30pm. **London Mozart Players, London Choral Society**, conductor Glover; Andrew Mariner, clarinet; Yvonne Kenny, soprano; Diana Montague, mezzo-soprano; Anthony Rolfe Johnson, tenor; Stephen Roberts, baritone. Mozart, Overture Die Zauberflöte, Clarinet Concerto, Requiem. FH.

Sept 21, 7.30pm. **English Chamber Orchestra**, conductor Mackerras; Murray Perahia, piano. Mendelssohn, Overture The Hebrides, Symphony No 4 (Italian); Beethoven, Piano Concerto No 4. FH.

Sept 22, 7.30pm. **New Symphony Orchestra, John Bate Choir**, Fanfare Trumpeters from the Coldstream Guards, conductor Nash; Marilyn Hill Smith, soprano; John Brecknock, tenor. Grand opera night including Rossini, Overture William Tell; Verdi, Chorus of the Hebrew Slaves, The Grand March from Aida, arias & choruses from La Traviata; Borodin, Polovtsian Dances; arias & choruses from Mozart, The Magic Flute; Puccini, Gianni Schicchi, La Bohème; Donizetti, L'elisir d'amore; Bizet, excerpts from Carmen. FH.

Sept 23, 7pm. **Richard Markham**, David Nettle, piano duet. Debussy, Petite suite, Six épigraphes antiques; Satie, Trois morceaux en forme de poire, La belle excentrique; Stravinsky, Trois pièces faciles, Le sacre du printemps. PR.

Sept 23, 25, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Giulini; Kathleen Battle, soprano; Siegmund Nimsgern, baritone. Brahms, Tragic Overture, Ein deutsches Requiem. FH.

Sept 24, 7.45pm. **Allegri String Quartet**; Patrick Ireland, viola. Mozart, Quintet in C minor K406; Haydn, Quartet in D Op 76 No 5; Brahms, Quintet in G Op 111. EH.

Sept 25, 7.30pm. **Penelope Thwaites**, piano. Bach; Liszt, Organ Prelude & Fugue in A minor BWV543; Beethoven, Sonata in E Op 109; Grieg, Three Slatter Op 72; Schumann, Kinder-scenen; Rachmaninov, Five études-tableaux Op 33. PR.

Sept 25, 7.45pm. **English Chamber Orchestra**, conductors Ledger, Fraser; Teresa Cahill, soprano. Boccherini, La musica notturna delle strade di

Madrid; Fraser, Ancient Chinese Lyrics; Mozart, Ah lo previdi, Nehmt meinen Dank; Handel, Water Music. EH.

Sept 26, 5.45pm. **Jane Parker-Smith**, organ. Wesley, Choral Song & Fugue; Karg-Elert, Harmonies du soir Op 72; Widor, Symphonie No 8; Dupré, Allegro deciso. FH.

Sept 26, 7.45pm. **Fires of London**, conductor Cleobury; Mary Thomas, soprano & reciter. Maxwell Davies, Four Instrumental Motets; Schönberg, Fantasia for violin & piano, Pierrot lunaire; Henze, new work. EH.

Sept 27, 29, 7.30pm. **London Philharmonic Orchestra**, conductor Tennstedt; Maurizio Pollini, piano. Brahms, Piano Concerto No 2; Beethoven, Symphony No 3 (Eroica). FH.

Sept 28, 7.30pm. **Philharmonia Orchestra**, conductor Giulini. Brahms, Symphonies Nos 2 & 4. FH.

Sept 28, 7.30pm. **Lieselotte Weiss**, piano. Mozart, Fantasy in D minor K397; Eisler, Sonata Op 1; Stenhammar, Three Fantasies Op 11; Brahms, Sonata in F sharp minor Op 2. PR.

Sept 29, 7.30pm. **English Taskin Players**. Zelenka, Bach, C. P. E. Bach, Telemann, Vivaldi, Handel. PR.

Sept 30, 3pm. **David Kuyken**, piano. Bach/Liszt, Prelude & Fugue BWV543; Haydn, Sonata in D Hob XVI:24; Brahms, Four Ballades Op 10; Saint-Saëns, Allegro appassionato Op 70; Fauré, Trois romances sans paroles; Franck, Prelude, Choral & Fugue. EH.

Sept 30, 7.30pm. **Stuttgart Chamber Orchestra**, conductor Munchinger; Adelina Oprean, violin. Mozart, Symphony No 33, Violin Concerto in A K219, Divertimento in D K136; Schubert, Symphony No 5. FH.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Sept 1, 7.30pm. **Alicia de Larrocha**, piano. Schumann, Nocturne Op 21 No 8, Fantasy in C Op 17; Granados, Escenas románticas; Falla, Fantasia baetica.

Sept 2, 11.30am. **Moura Lympany**, piano. Beethoven, Sonata in C sharp minor Op 27 No 2 (Moonlight); Chopin, 24 Preludes Op 28.

Sept 2, 7.30pm. **Irina Arkhipova**, mezzo-soprano; **Craig Sheppard**, piano. Rimsky-Korsakov, Tchaikovsky, songs.

Sept 6, 7.30pm. **Musica Antiqua Cologne**; Reinhard Goebel, director & violin; Mary Utiger, violin; Hajo Bäss, violin & violella; Karlheinz Steeb, viola; Phoebe Carrai, cello; Andreas Staier, harpsichord & organ; Michael Schopper, bass. Von Hessen, Schütz, Pohle, Tunder, Büttner, Wilche, Krieger.

Sept 8, 7.30pm. **Walter Klien**, piano. Mozart, Sonatas in G K283, in A K331, Adagio in B minor K540, Rondo in D K485, Eine kleine Gigue in G K574; Schubert, Sonata in B flat D960.

Sept 9, 11.30am. **Marie McLaughlin**, soprano; **Erich Gruenberg**, violin; **Roger Vignoles**, piano. Schubert, Lieder, Fantasia in C D934 for violin & piano; Rossini, La Regata Veneziana.

Sept 11, 7.30pm. **Brigitte Baileys**, mezzo-soprano; **Gérard Wyss**, piano. Schumann, Brahms, Wolf-Ferrari, Fauré, Falla.

Sept 13, 7.30pm. **Keith Lewis**, tenor; **David Harper**, piano. Mozart, Beethoven, Schubert, R. Strauss, Janáček, Rachmaninov, songs.

Sept 14, 7.30pm. **Sharon Gould, Maria Teresa Chenlo**, harpsichord duet. Lopez, Sonatas Nos 1 & 2; Balboa, Música de Madrid I.

Sept 15, 7.30pm. **Malcolm Binns**, piano. Mendelssohn, Songs without Words, The Bees' Wedding, Fantasy in F sharp minor Op 28; Chopin, Sonata in B flat minor Op 35, Nocturne in B Op 62 No 1; Barcarolle in F sharp Op 60.

Sept 16, 11.30am. **Lindsay String Quartet**; Trevor Pincock, piano; Chi-chi Nwanoku, double bass. Schubert, Quartet in G minor D173, Piano Quintet in A (The Trout).

Sept 21, 7.30pm. **Frank Wibaut**, piano. Rachmaninov, Three Preludes; Patterson, Three Portraits; Liszt, Gnomenreigen, Consolation No 3, Mephisto Waltz No 1; Pjipper, Sonata No 1; Musorgsky, Pictures from an Exhibition.

Sept 22, 7.30pm. **Nash Ensemble**, conductor Friend; Sarah Walker, mezzo-soprano. Mozart, Piano Quartet No 1; Respighi, Il tramonto for voice & string quartet; Rossini, Wind Quartet No 3; Dallapiccola, Piccola musica notturna for flute, oboe, clarinet, harp, celeste, string trio; Berio,

September is for swinging singers, with Frank Sinatra, Johnny Mathis and Cleo Laine all making rare appearances either in or near London.

Ol' Blue Eyes has suffered a sad loss of timbre and range—he will, after all, be 69 on December 12—but Frank Sinatra's sense of swing, impeccable phrasing and sheer charisma have carried him through the last 10 years. He is at the Albert Hall (589 8212) with (joy, oh joy) the Buddy Rich band from September 17 to 22.

But don't expect to get Sinatra tickets. They were officially sold out months ago. If



Frank Sinatra: sold out at the Albert Hall.

disappointed, you will have to take comfort in the fact that EMI/Capitol has been steadily re-issuing his 1950s-1960s classics. "Songs For Young Lovers", "Songs For Swinging Lovers", "Come Fly With Me"—they are all wonderful, especially the "Young Lovers", and there is even an extra track in the Sinatra/Nelson Riddle album, "No One Cares". It is "The One I Love Belongs To Somebody Else" which for some reason was left off the original album.

You may be more successful with tickets for Johnny Mathis. The high-voiced and eternally young American is touring widely this month with dates at the Hammersmith Odeon (748 4081, Sept 16-18, and Sept 26), the Wembley Conference Centre (902 1234, Sept 19) and at other places close to London which include Brighton (Sept 22, 23), Birmingham (Sept 29, 30) and Bournemouth (Sept 28).

So devoted are Cleo Laine and John Dankworth to America that their string of dates throughout the summer has been doubly welcome for their British fans, who must sometimes feel neglected. Miss Laine is not quite the singer she was—maybe it is overwork or perhaps irritating, coy tricks picked up by frequent excursions into the theatre—but she is still capable of putting on a stunning show when the right songs come along. She is at the Festival Hall (928 3191) on September 10, a performance to aid the embattled Wavendon Allmusic

Folk Songs for voice, flute, clarinet, percussion, harp, viola & cello.

Sept 23, 11.30am. **Maggie Cole**, fortepiano; **Nigel North**, 19th-century guitar. Diabelli, Sor, Mozart, Beethoven Carulli.

Sept 23, 7.30pm. **Medici String Quartet**; John Bingham, piano; Barbara Leigh-Hunt, Richard Pasco, members of the RSC. The life & music of Sir Edward Elgar, including Violin Sonata, Cello Concerto & Piano Quintet.

Sept 25, 7.30pm. **Penelope Roskell**, piano. Berg, Sonata; Schubert, Sonata No 17; Debussy, Preludes Book 1.

Sept 27, 7.30pm. **Songmakers' Almanac**; Felicity Lott, soprano; Robert White, tenor; Stephen

Plan, and also at Windsor's Theatre Royal on September 23.

As Cleo and John return, so do other artists of a rockier (strictly musically speaking) nature. I mentioned last month the return of the rock-folk band, **Jethro Tull**, under their charismatic leader Ian Anderson, and this is just a reminder that they reach the Hammersmith Odeon on September 7 and 8.

Another British-born artist, **Tom Robinson**, who has found rather more success in America than in his native land, is also appearing under the umbrella title, "Back In The Old Country". Mark you, Robinson, probably the only rock musician successfully to treat his sexual preference as a social and political issue in his "Glad To Be Gay", has had a doubtful time of it in the last couple of years since bad reviews for his original TRB group and its successor, Sector 27. At all events he is trying for a third time with the TR Crew at, among other places, the Dominion Theatre (580 9562, Sept 21, 22), Oxford (Sept 14) and Guildford (Sept 20).

If heavy metal is to your taste then take note that one of the loudest of them all, **Iron Maiden**, is getting ready to clank into action. They start disturbing the peace in Glasgow (Sept 11) and reach London, at the Hammersmith Odeon, October 8-10. The only slightly less loud **Dio**, who kick off at Hanley on September 7, precede them at Hammersmith on October 4 and 5—information I give well in advance so that fans may know and non-fans may make arrangements to keep well clear. I would rather hear **Chris Rea**, a much underrated singer and composer, who gives a rare concert at the Dominion on September 12.

Ronnie Scott's club, (439 0747), keeps the jazz flag aloft in its 25th year. One of my favourite singers, **Maria Muldaur**, who began in folk and has graduated through country, jazz and gospel, while retaining elements of all these genres in her eclectic style, is at the club until September 8. She is followed in by the great drummer **Elvin Jones** with his Jazz Machine band (Sept 10-22) and then there is a double tenor sax treat with the Count Basic stalwart **Eddie "Lockjaw" Davis** and **Johnny Griffin**, who begin a fortnight's season on September 24.

Good news from the record front—I recommend Weather Report's "Domino Theory" (CBS), David Sylvian's supremely innovative rock mix, "Brilliant Trees" (Virgin), and Chris de Burgh's "Man On The Line" (A&M)—he appears in concert next month.

Among recently published books Ray Coleman's *John Winston Lennon, Volume 1, 1940-1956* (Sidgwick & Jackson, £9.95) is very readable and plainly gives a standard work. There is also a lovingly produced book by Jim Godbolt, *A History of Jazz in Britain 1919-1950* (Quartet Books, £14.95).

Varcoe, baritone; Graham Johnson, piano. Song portrait of the life & times of Hugues Cuénod, with an appearance by Cuénod himself.

Sept 29, 7.30pm, Sept 30, 11.30am. **Orchestra da Camera**, director Page; Michala Petri, recorders; Sept 29, Pergolesi, Concertino in B flat; Heberle, Recorder Concerto in G; Albinoni, Sonata a cinque; Corelli, Concerto Grosso Op 6 No 2; Staeps, Virtuoso Suite for recorder solo; Tippett, Little Music for Strings; Vivaldi, Recorder Concerto RV444; Handel, Concerto Grosso Op 6 No 11; Sept 30, Vivaldi, Sinfonias in G (Alla rustica), in B minor (Al santo sepolcro), Recorder Concertos in G minor, in C, Concerto per eco in Lontano, Concerto in G minor from L'estro armonico.

BALLET

URSULA ROBERTSHAW



A new production of *The Sleeping Beauty*: at Sadler's Wells from September 11.

NORTHERN BALLET THEATRE in its season at Sadler's Wells presents a British première and four London premières. *Fu* is a Chinese dance drama choreographed by Chiang Ching, artistic director of the Hong Kong Dance Company for whom she first produced the work. It depicts the struggle between Power and Success pitted against the True Self and Conscience. I wonder which will win. Robert de Warren's production of *The Sleeping Beauty* had its première in April and Nureyev danced in the last performance. The other London premières are short works: Prokofsky's *Brahms Love Songs*, de Warren's *Romeo & Juliet... Tragic Memories* (the memories belonging to the Nurse after the death of the two principals), and Rosemary Helliwall's interpretation of *Alice in Wonderland*.

□ Peter Wright's new production of *Giselle* opens the second week of Sadler's Wells Royal Ballet's season in the Big Top on Jesus Green, Cambridge, on September 12. Henny Jurriens, principal dancer with the Dutch National Ballet, dances Albrecht; Evelyn Hart, the Canadian dancer, will be his Giselle.

□ London Contemporary Dance give two premières during their autumn tour. Robert Cohan's new work has music by Eleanor Alberga, the company pianist, and designs by Norberto Chiesa; Tom Jobe's has music by Barrington Pheloung and designs by Paul Dart, the same team that worked for his *Run Like Thunder*.

ACADEMY OF INDIAN DANCE

Purcell Room, South Bank, SE1 (928 3191, cc 928 8800).

Nahid Siddiqui with Latif Khan & ensemble, in a programme of Kathak dance. Sept 14.

Gala Benefit in aid of the Academy of Indian Dance, with guest artists performing in a wide range of Indian styles. Sept 15.

ARIFUKU KAGURA COMPANY

Bloomsbury Theatre, Gordon St, WC1 (387 9629, cc 380 1453).

Folk dance-dramas of ancient Japan. Sept 4-8

NORTHERN BALLET THEATRE

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Three programmes, four London premières, one British première. See introduction. Sept 11-22

SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Raymonda Act III/Metamorphosis/Five Tangos; La Fille Mal Gardée; Common Ground/Prokofsky pas de deux/Las Hermanas/Petrushka; Les Rendezvous/The Dream/Façade. Sept 25-Oct 6

Out of town

LONDON CITY BALLET

Rhoda McGaw Theatre, Woking (04862 69765). *Carmen*. Sept 17-22.

Theatre Royal, Nottingham (0602 42328/9).

Swan Lake. Sept 24-29.

LONDON CONTEMPORARY DANCE THEATRE

Two programmes, including new works by Cohan & by Jobe. See introduction.

Deragate, Northampton (0604 24811). Sept 19-22

Northcott, Exeter (0392 54853). Sept 25-29.

SADLER'S WELLS ROYAL BALLET

The Big Top, Jesus Green, Cambridge (0223 357851, cc 0223 321112).

Swan Lake; *Common Ground*/Petrushka/Elite Syncopations; *Giselle*, new production—see introduction; *La Fille Mal Gardée*; *Les Rendezvous*/The Dream/Façade. Sept 3-22.

SCOTTISH BALLET

Theatre Royal, Glasgow (041-331 1234).

Cinderella, Darrell's version danced to Rossini's music. Sept 26-29.

OPERA

MARGARET DAVIES

PUCCINI AND WAGNER top the bill in London this month. The Royal Opera reopens on September 1 with *Turandot*, in a new production by Andrei Serban that was first seen in Los Angeles at the Olympic Arts Festival. A revival of *Tosca* with Mara Zampieri, who made a notable début last season in the title role, is followed by a new staging of *Tannhäuser*. This will be produced by Elijah Moshinsky and designed by Timothy O'Brien, the team responsible for the company's fine *Peter Grimes*. Colin Davis will conduct the Dresden version of the score.

□ After reviving *The Flying Dutchman*, with Neil Howlett singing the title role for the first time, English National Opera presents a new *Madam Butterfly* with Linda Esther Gray, in a production by Graham Vick, designed by Stefanos Lazaridis. The company will also mount an interesting double bill which includes Janáček's *Osud* (Fate), to be conducted by Mark Elder and produced by David Pountney, who was responsible for the Janáček cycle jointly staged by Welsh National Opera and Scottish Opera. The cast of *Osud* is headed by Eilene Hannan and Philip Langridge who both sang in the outstanding concert performance given last August. It will be preceded by Kurt Weill's *Mahagonny Songs*, the fore-runner of *The Rise and Fall of the City of Mahagonny*.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

The Flying Dutchman, conductor Weller, with Neil Howlett as the Dutchman, Josephine Barstow as Senta, Rowland Sidwell as Eric, Dennis Wicks as Daland. Aug 28, Sept 1, 4, 7, 10, 14, 20, 22, 28.

The Barber of Seville, conductor W. Davies, with Alan Opie as Figaro, Della Jones as Rosina, John Brecknock as Almaviva, John Gibbs as Bartolo, Richard Van Allan as Basilio. Sept 6, 12, 15, 19, 26.

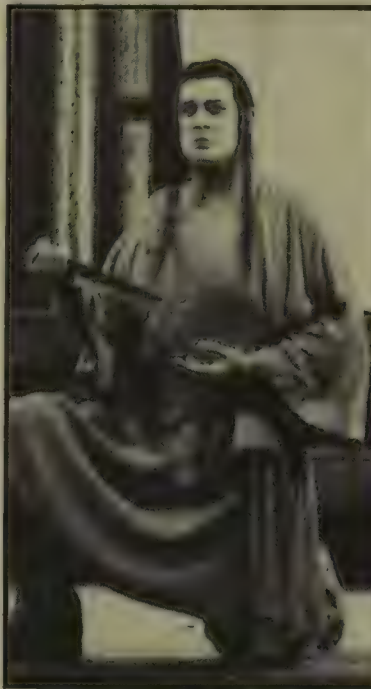
Madam Butterfly, conductor Mauerci, with Linda Esther Gray as Butterfly, David Rendall as Pinkerton, Norman Bailey as Sharpless, Anne-Marie Owens as Suzuki. Sept 27.

Osud/Mahagonny Songs. See introduction. Sept 8, 11, 13, 21, 25, 29.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911)

Turandot, conductor C. Davis Barker, with Gwyneth Jones Ghena Dimitrova as Turandot, Plácido Domingo/Ernesto Veronelli as Calaf, Helen Donath as Liu, Gwynne Howell, Matthew Best as Timur. Sept 1, 4, 7, 11, 15, 19, 24.



Plácido Domingo: Calaf at Covent Garden.

Tosca, conductor Mackerras, with Mara Zampieri as Tosca, Giacomo Aragall, Giorgio Lamberti as Cavaradossi, Donald McIntyre as Scarpia. Sept 18, 22, 26, 29.

Tannhäuser, conductor C. Davis, with Klaus König as Tannhäuser, Gwyneth Jones as Elizabeth, Thomas Allen as Wolfram, Eva Randová as Venus. Sept 25, 28.

Out of town

SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

Fidelio. Sept 5, 8, 15, 18, 20. *Rigoletto*. Sept 19, 22.

His Majesty's, Aberdeen (0224 638080).

Fidelio, *Rigoletto*, *Orion*. Sept 25-29.

WELSH NATIONAL OPERA

The Merry Widow, *The Greek Passion*, *La Bohème*, *Ernani*.

New Theatre, Cardiff (0222 32446, cc 0222 396130). Sept 6-22.

Hippodrome, Birmingham (021-622 7486, cc). Sept 25-29.

Reviews

The second new production of Glyndebourne's jubilee season was also the sixth opera by Richard Strauss to be staged there by John Cox who has captured the flavour & individuality of each one. For *Arabella* he was this year joined by the designer Julia Trevelyan Oman, whose period settings gave rise to a scrupulously observed hotel interior in the Vienna of 1860, where the Waldner family eke out a perilous existence. In the role of Count Waldner, Artur Korn combined fecklessness with decaying gentility as he seized on the prospect of a rich son-in-law from whom he borrowed at their first encounter. As the daughter whose marriage is to recoup the family fortunes, Ashley Putnam was poised & aloof, singing with cool elegance until the engaging of Arabella's emotions thawed both her voice & manner. Mandryka, was sung with ardour & vitality by John Bröcheler, whose stature & appearance lent conviction to his sympathetic portrayal. Gianna Rolandi sang richly as the impulsive Zdenka, Regina Sarfaty overplayed the distraught Adelaide of the first scene, Keith Lewis was suitably puppy-like as Matteo, & Eileen Hulse made a sparkling Fiakermilli. Bernard Haitink drew playing of distinction from the LPO & focused attention on the qualities of detail in this rather patchy score.

A new cast caused Peter Hall to take a new look at his production of *Così fan tutte* & shift the balance of the drama. Claudio Desderi's bitter, misogynist Alfonso, pointing his words with venom, seemed more concerned to prove his theory to himself than to his pliant friends, but it was Jane Berbie's twinkling, earthy Despina who best understood the ways of the world & of lovers. There was beautifully controlled singing from Carol Vaness's statuesque Fiordiligi, with Delores Ziegler's forthright, natural-voiced Dorabella as a neat foil.

BRIEFING

SPORT FRANK KEATING



PICTURE LIBRARY

AS SPORTING SEASONS change, the national sides of the two great team sports of winter come under immediate pressure to get a grip. England's rugby union XV have to follow their lamentable championship efforts of last winter — and an even more wretched tour to South Africa — with a match against the Rest of the World at Twickenham on September 29. If the visiting celebrities can find, at short notice, any sort of rapport or cohesion, it may not be a pretty sight, for the England players under their new coach, Dick Greenwood, seem more inept with each match: since last Christmas they have lost five of their six internationals.

□ England's soccer team play East Germany at Wembley on September 12. They failed even to qualify for the summer's European Championship finals in France. But while the klaxons were sounding at Europe's gala in the summer, the absent English were taken on a three-match, low-key tour to South America. They returned with an astonishing victory over Brazil under their belts, and also some glimmers of hope that the team's manager, Bobby Robson, was settling on a firm strategy at last. Not before time: England have little room for manoeuvre or experiment now that the World Cup qualifying matches are upon them.

HIGHLIGHTS

ATHLETICS

Sept 1. GRE Cup final, Alexander Stadium, Birmingham.
Sept 7. Coca-Cola International Meeting, Crystal Palace, SE19.
Sept 15. AAA 10 mile Road Race Championships, Sefton Park, Liverpool, Merseyside.

CRICKET

Sept 1. NatWest Bank Trophy final, Lord's. Sept 2-4. D. B. Close's International XI v Sri Lanka, Scarborough, N Yorks.
(BA) = Britannic Assurance Championship, (JP) = John Player League.
Lord's: Middx v Kent (BA), Sept 5-7. The Oval. Surrey v Worcs (BA), Sept 8, 10, 11; v Worcs (JP), Sept 9.

CROQUET

Sept 3-7. Chairman's Salver, Colchester, Essex.
Sept 3-7. Spencer Ell Cup, Nottingham.
Sept 4-8. President's Cup, Hurlingham Club, SW6.
Sept 29, 30. All-England Handicap final, Bowdon, nr Altrincham, Cheshire.

CYCLING

Aug 27-Sept 2. World Championships, Barcelona, Spain.

EQUESTRIANISM

Sept 6-9. Rémy-Martin Burghley Horse Trials, Burghley, Lincs.
Sept 21, 22. Taylor Woodrow National Dressage Championships, Goodwood, W Sussex.
□ Dressage, the training of a horse in obedience and deportment, can be riveting, especially in this blissful corner of England. It is designed to make the horse "calm, supple, & keen, thus achieving perfect understanding with its rider... the horse giving the impression of doing of its own accord what is required of it in harmony, lightness & ease of movement".
Sept 21-23. Famous Grouse National Carriage Driving Championships, Windsor, Berks.
Sept 21-23. Rémy-Martin Osberton Horse Trials, Osberton, Notts.
Sept 27-30. Wylfe Plessey Horse Trials, Wylfe, Wilts.
FOOTBALL
Sept 12. England v E Germany, Wembley Stadium.

GOLF

Sept 6-9. Panasonic European Open, Sunningdale, Berks.
Sept 12-14. Home Internationals: Men, Royal Troon, Strathclyde; Ladies, Gullane, Lothian.
Sept 13-16. Hennessy Cognac Cup, Ferndown, Dorset.
Sept 27-30. Suntory World Match Play, Wentworth, Surrey.
Sept 28-30. English County Finals, Notts GC, Nottingham.
GYMNASTICS
Sept 15, 16. Daily Mirror British National Championships, Wembley Arena.

HORSE RACING

Sept 12. Park Hill Stakes, Doncaster.
Sept 13. Doncaster Cup, May Hill Stakes, Doncaster.
Sept 14. Laurent-Perrier Champagne Stakes, Doncaster.
Sept 15. St Leger, Doncaster.
Sept 21. Ladbrooke Ayr Gold Cup, Ayr.
Sept 22. Mill Reef Stakes, Newbury.
Sept 29. Royal Lodge Stakes, Queen Elizabeth II Stakes, Ascot.
ICE SKATING
Sept 24-27. St Ivel International, Richmond Ice Rink, Twickenham, Middx.

LACROSSE

England v USA (women): Sept 14, Liverpool; Sept 22, Worcester; Sept 29, The Oval.
□ In two years' time, women's lacrosse will be celebrating a centenary: a girls' boarding school first played the game in Lancashire in 1886. This tour by the American side also represents a notable anniversary, for 50 years ago the grand old lady of lacrosse, Kathleen Lockley, organized & captained the first tour by a British side to America. Since then the gap in the standards of play between the two countries has gradually lessened.

POLO

Sept 6-16. European Championships, Windsor.
POWERBOAT RACING
Sept 1. Torbay International Offshore Races, Brixham, Devon.

RUGBY

Sept 29. England v World XV, Twickenham.

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BRIEFING

MUSEUMS KENNETH HUDSON



Royal Opera House and Covent Garden Floral Hall: London perspectives at the Barbican.

THE VICTORIA AND ALBERT MUSEUM offers The Lake District Discovered from September 19, with paintings, photographs and books to show how people have enjoyed the area since the 18th century. Supported by the Countryside Commission, the exhibition also emphasizes how much work is needed to conserve the area's natural beauty.

□ The Barbican concentrates on London with an exhibition of perspectives—drawings, watercolours, oils and even computer images—prepared by architects from 1702 to the present to give clients an idea of how they expected their buildings to look when finished. Included are perspectives of Westminster Cathedral, the Houses of Parliament and the Law Courts as well as of projects never realized such as Paxton's Great Victorian Way, a glass corridor planned to surround London.

□ In 1813 Leigh Hunt, the essayist, was sent to prison for two years for slandering the Prince Regent. When he emerged he settled, appropriately enough, in the Vale of Health on Hampstead Heath, and this month the Hampstead Museum opens an exhibition documenting his life.

MUSEUM GUIDE

BARBICAN ART GALLERY

Barbican, EC2 (638 4141). Tues-Sat 10 am-7pm, Sun noon-6 pm. **Getting London in Perspective**. See introduction. Sept 6-Oct 28. £1, OAPs, students, disabled, unemployed & children 50p. **Ilford Calendar 1985**. Photographs by Prince Andrew. Sept 18-Oct 28.

BOILERHOUSE

V & A, Cromwell Rd, SW7 (581 5273). Sat-Thurs 10am-5.30pm, Sun 2-5.30pm. **Robots**. From toy robots to sophisticated industrial machines. A noisy exhibition where you can try to operate a simple robot. Until Oct 25.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. **The Treasury of San Marco, Venice**. Classical, Byzantine, Islamic & western medieval objects richly wrought in gold, silver, crystal, precious stones & cloisonné enamel. Until Sept 2. £2, OAPs, students, unemployed & children £1. **Japanese Paintings & Drawings from the 17th to 19th century**. Includes a set of town-cape prints by Hokusai & a screen by Shigemasa. Sept 20-Jan 6, 1985. **The Print in Germany 1880-1933**. Covers a period of great social & political upheaval with works by Kollwitz, Schwitters, Gross & members of the Bauhaus. Sept 20-Jan 6.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Nigerian Weaving**. Until Oct 1.

THE HAMPSTEAD MUSEUM

Burgh House, New End Square, NW3 (794 2752). Wed-Sun noon-5pm. **Leigh Hunt**. See introduction. Sept 9-Oct 28.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.30pm, Sun 2.50pm. **Freikorps**. The development of this German paramilitary force, 1918-23, makes the flesh creep. Until Sept 30. **Resistance: European Resistance to Nazi Germany, 1939-45**. Until Apr 21, 1985. £1.50, OAPs, students & children 80p.

The recent acquisitions room is worth a special look. Items on show at the moment include the Falklands surrender documents, the posthumous VC awarded to Sergeant Ian McKay after the

Falklands campaign, & the 1919 certificate permitting Edith Cavell's body to be exhumed & returned to England.

LONDON TRANSPORT MUSEUM

Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Cable Tramway Centenary**. Commemorates the first cable tramway in Europe, between Archway & Highgate Hill (1884-1909). Until Nov 28. £2, OAPs & children £1. Sept 29 & 30, 11am-5pm. The Museum is organizing travel on preserved buses of the 1950s to visit the Great Western Railway Preservation Society, Southall, where you can ride on a steam train. £3.50, OAPs & children £2.25.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm. **Rococo: Art & Design in Hogarth's England**. Until Sept 30. £2, OAPs, students, children & everybody Sat & Sun £1. **The Lake District Discovered**. See introduction. Sept 19-Jan 13, 1985.

Out of town COTSWOLD COUNTRYSIDE COLLECTION

Junction A40/A429, Northleach, Glos (045 16 715). Mon-Sat 10am-6pm, Sun 2-6pm. Sept 29, 11am-6pm, & Sept 30, 2-6pm. The Cotswold Oil Engine Preservation Society end-of-season crank-up of various stationary engines. The Museum building is a restored House of Correction (prison) & on show are wagons, tools, dairy equipment & farm implements. 50p, OAPs 30p, children 20p.

IRONBRIDGE GORGE MUSEUM

Ironbridge, Telford, Shropshire (095 245 3522). Daily 10am-6pm. **Tiles in Kaleidoscope**. The Museum has recently reopened the Jackfield Tile Works, one of the most prolific Victorian tileries operated by Maw & Co. This exhibition of decorative tiles & art pottery puts the Jackfield products in context. Until Sept 30.

LINCOLN CITY & COUNTY MUSEUM

Greyfriars, Broadgate, Lincoln (0522 30401). Mon-Sat 10am-5.30pm, Sun 2.30-5pm. **Lincoln Comes of Age**. 21 centuries of this ancient city. Until Oct 31. £1.20, children 50p.

LONDON MISCELLANY

MIRANDA MADGE

EVENTS

Sept 1-2. **Games Day.** For anyone interested in chess, backgammon, role-playing games, war-games, computer games & board games. Bid for old games at an auction on Sunday. Royal Horticultural Society New Hall, Greycourt St, SW1. Sept 1, 10.30am-6pm; Sept 2, 10am-5pm. £1.25.

Sept 6, 5.45pm. **On & Off Stage.** A selection of poetry about plays, players & playhouses read by Jill Balcon, Gary Watson & Hugh Dickson. Oliver, National Theatre, South Bank, SE1 (928 2252). £1.80.

Sept 11, 12. **City of London Flower Show.** Tenderly displayed tomatoes, shallots, pears, jars of honey, home-baked bread, handicrafts—& of course, flowers. Guildhall, EC2. Sept 11, noon-7pm; Sept 12, 9am-4pm. 50p.

Sept 11, 12, 6pm. **A Heart Unsatisfied.** A portrait of Mrs Thrale, intimate friend of Samuel Johnson. Adapted by Michael Justin Davis from her journal, with Marianne Morley as Mrs Thrale. Cottesloe, National Theatre, South Bank, SE1 (928 2252). £1.80.

Sept 13-16, 10am-6pm. **5th British Craft Show.** Gathering of about 150 craftspeople, including Stuart King who demonstrates how he steam bends elements for Windsor chairs, Peter Stocken who makes three-dimensional puzzles, a thatcher, a musical-instrument maker & numerous jewelers, potters & textile artists. Syon Park, Middx. £2.20, OAPs & children £1.

Sept 15, 11am-10pm. **Thamesday.** The South Bank between County Hall & the National Theatre is massed with bands, dancers, fairground amusements, a mobile zoo & stalls offering food & drink. On the river there are barge & power boat races & parachutists perform display falls. Fireworks at 8.30pm.

Sept 18-20. **Great Autumn Show.** Displays of roses, dahlias, late-flowering trees & shrubs, autumn-flowering bulbs & orchids. Royal Horticultural Halls, Greycourt St & Vincent Sq, SW1. Sept 18, 11am-8pm, £1.80; Sept 19, 10am-8pm, £1.50; Sept 20, 10am-5pm, £1.20.

Sept 19-22. **10th International Antiquarian Book Fair.** About 30,000 books, letters, musical scores, maps, prints & *incunabula* for sale. A loan exhibition features works published in English 1475-1640. Park Lane Hotel, Piccadilly, W1. Sept 19, 6-9pm; Sept 20 & 21, 11am-7pm; Sept 22, 10am-2pm.

Sept 19-Oct 27. **Investment in Design.** An exhibition looking at how £10 million of public money is being used in a scheme to help British companies improve the design of their products by employing consultants. Design Centre, Haymarket, SW1. Mon, Tues 10am-6pm, Wed-Sat 10am-8pm, Sun 1-6pm.

Sept 22, 23. **The Jewel in the Crown.** Marathon screening of the recent television adaptation of Paul Scott's quartet of novels. Sept 22, 11.30am-10.45pm, episodes 1-9; Sept 23, 2-8.15pm, episodes 10-14. National Film Theatre, South Bank, SE1 (928 3232). £12 (plus 70p weekly membership of the BFI).

Sept 25-Oct 3. **Home Improvement Show.** Stands held by about 60 firms demonstrating DIY techniques & launching new products. Royal Horticultural Halls, Vincent Sq & Greycourt St, SW1. Daily 10am-8pm, £2.50, OAPs & children £2.

Sept 30, 10am-4.30pm. **7th Sunday Times National Fun Run.** Races for all age groups from the under-11s to the over-70s with a mass jog at 4.30pm. Entry forms from PO Box 166, SW13 with s.a.e. Closing date Sept 7 or earlier if the limit of 30,000 entrants has already been reached. Hyde Park, W1, between the Serpentine & Speakers' Corner.

FOR CHILDREN

Sept 1, 8, 22, 11am & 2.30pm. **Children's cinema club screenings:** Sept 1, *The Last Unicorn*; Sept 8, *The Phantom Tollbooth*; Sept 22, *A High Wind in Jamaica*. Barbican Centre, Silk St, EC2 (628 8795). £1 plus £1 annual membership, 50p day membership; adults £1.50 admitted only with a child.

Sept 15, 16, 10am-6pm. **Park Lodge Farm Open Days.** Spend a day at the GLC's dairy farm where cows are milked in a rotary milking parlour. There are also sheep, young stock, beehives, craftsmen at

THE BEST WAY to explore a city is on foot and there are now several trails around different parts of London. The London Wall Walk, opened in May this year, traces the line of the City's defences which were laid down by the Romans in about AD 200 and for 1,500 years limited London's outward growth. Start outside the Museum of London or at the Tower Hill underpass and follow the chain of pale blue ceramic panels which mark fragments of surviving wall and give arcane information—did you know that our ground level is about 14 feet higher than in Roman times?

The most comprehensive trail is the 1977 Silver Jubilee Walkway which is 10 miles long and leads not only through the prosperous, busy streets of the north bank but also along the south bank with its mixture of brave new buildings and derelict, majestic Victorian warehouses. The Walkway here is a little disturbed by demolition and construction works and you may have to make some diversions, but it is well worth the effort to get powerful views of St Paul's across the water and of the steely-blue warship HMS *Belfast* at anchor. An excellent map with line drawings and detailed commentary is available at 35p from the tourist bookshop at Victoria.

□ Less intrepid walkers may like to join one of the many guided perambulations. London Walks is one of the most energetic companies organizing two or three walks each day to take people in the steps of Sherlock Holmes or Jack the Ripper, to London's "villages"—Chelsea, Hampstead and Kensington—or to drink in the pleasures of historic pubs. Walks cost £1.75 (accompanied children under 16 free), programmes are available free from Victoria or from 139 Conway Road, N14 (882 2763).

work & nature trails. Park Lodge Farm, Harvil Rd, Harefield, Middx.

Sept 21-Oct 13. **Cadbury's National Exhibition of Children's Art.** It is always startling to see what creative children can produce—from the vigorous paintings of tigers & foxes submitted by five- & six-year-olds to the assured portraits & etchings of those about to leave school. The six most outstanding artists win a place on an Italian art tour. Mall Galleries, The Mall, SW1 (930 6845). Mon-Fri 10am-5pm, Sat 10am-1pm.

Sept 30, 10.30am-5pm. **Punch & Judy Festival.** A day devoted to Punch & the story of the sausages, the baby & the crocodile. Guest performer is Guignol from the Champs Elysées. Covent Garden Piazza, WC2.

LECTURES

NATIONAL FILM THEATRE

South Bank, SE1 (928 3232).

Sept 3, 8.45pm. **Guardian Lecture given by Graham Greene,** to coincide with a season of film adaptations of his novels. £2.10 (plus 70p weekly membership to the BFI).

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Sept 12, 19, 26, 1pm. **Danish painting of the Golden Age** (see p 77): Sept 12, An insight into the exhibi-

tion, Alistair Smith; Sept 19, **The architectural aesthetic of the Danish Golden Age**, Christine Stevenson; Sept 26, **The literature of the Danish Golden Age**, Prof W. Glyn Jones.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Sept 1, 3pm. **Garrick & his circle**, Wendy Nelson-Cave.

Sept 8, 3pm. **Romantic writers & painters**, Lydia Bauman.

Sept 11, 1.10pm. **William Roberts**, Deborah Frome.

Sept 15, 3pm. **Hogarth as a portrait-painter**, John Cooper.

Sept 27, 1.10pm. **Kneller & the Kit-Kat Club**, Jacob Simon.

Sept 29, 3pm. **Mrs Siddons & her circle**, Wendy Nelson-Cave.

ROYAL ACADEMY

Piccadilly, W1 (734 9052).

Sept 20, 27, 1pm. **Lectures in connexion with *The Age of Vermeer & De Hooch*** (see p 77): Sept 20, **Introduction to the exhibition**, Christopher Brown; Sept 27, **Painting techniques in 17th-century Holland**, David Bomford.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Sept 2, 9, 16, 23, 30, 3.30pm. **Art & architecture in the villages of London:** Sept 2, Greenwich, Helen

White; Sept 9, South Kensington, John Physick; Sept 16, Bloomsbury, John Compton; Sept 23, Lambeth, Eileen Graham; Sept 30, Islington, Mary Cosh.

Sept 11, 1.15pm. **Portrait miniatures**, Susan Foister.

Sept 12, 1.15pm. **Acquiring modern prints**, Susan Lambert.

Sept 18, 1.15pm. **Hill & Adamson to David Hockney—photography in two centuries**, Mark Haworth-Booth.

Sept 25, 1.15pm. **Designs for the decorative arts**, Michael Snodin.

Sept 26, 1.15pm. **Textile designs of the 19th & 20th centuries**, Charles Newton.

SALEROOMS

BONHAM'S

Montpelier St, SW1 (584 9161).

Sept 6, 20: 11am, European ceramics; 2pm, European furniture.

Sept 12, 11am. Watercolours.

Sept 13, 27, 11am. European oil paintings.

Sept 14, 2.30pm. Fans.

Sept 20, 11am. Clocks, watches & barometers.

Sept 26, 2pm. Decorative & modern prints.

Sept 27, 11am. Laliq glass.

CHRISTIE'S

8 King St, SW1 (839 9060).

Sept 19, 11am. Books & manuscripts including 77 letters from Burne-Jones.

Sept 20, 11am. Fine wines.

Sept 26, 11am. Silver.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Sept 10, 5pm. Paintings, watercolours & drawings from the studio of the late Tom Keating.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Sept 5, 19, 11am. Oriental ceramics & works of art.

Sept 10, 11am. European watercolours & drawings.

Sept 12, 26, 11am. European ceramics & glass.

Sept 12, noon. Lead soldiers & figures.

Sept 13, 11am. Art Nouveau, decorative arts & studio ceramics.

Sept 19, noon. Dolls & dolls' houses.

Sept 25, 2pm. Clocks & watches including an 18th-century pocket watch & châtelaïne, formerly the property of Maria Callas, estimated at £25,000.

Sept 26, 2pm. Arms & armour.

SOTHEBY'S

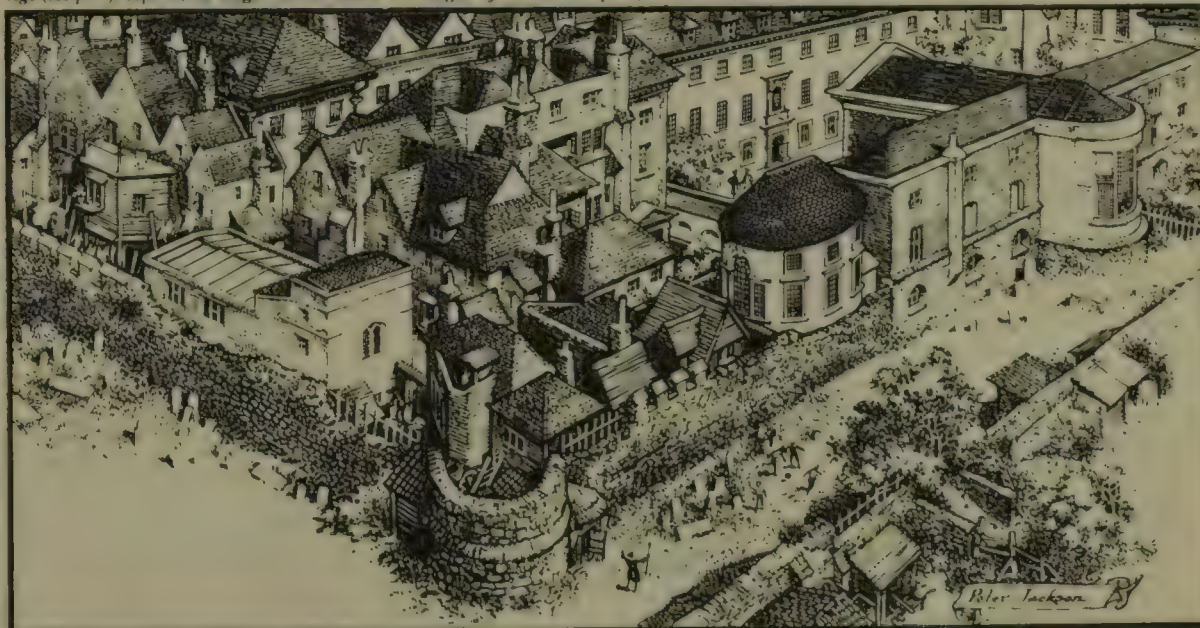
34/35 New Bond St, W1 (493 8080).

Sept 21, 11am. English oak furniture.

Sept 25, 10.30am. Scientific instruments.

Sept 26, 11am. Victorian & modern British paintings, drawings & watercolours.

Sept 26: 10.30am & 2.30pm. Wines, spirits, vintage port & collectors' items; 11am, Victorian & modern British paintings, drawings & watercolours.



Reconstruction drawing of the Barber-Surgeons' Company building & surrounding area c1759: on the route of the London Wall Walk.

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ART

EDWARD LUCIE-SMITH



Vermeer's *Woman Tuning a Lute*: Dutch 17th-century painting at the Royal Academy.

THE NATIONAL GALLERY inaugurates its new exhibition room on September 5 with an exhibition of Danish painting covering the period 1770-1850. Much less celebrated outside Denmark than it deserves to be, the Danish art of this epoch radiates a unique tranquillity—naturalism tempered by the classical instinct which can also be found in so much Danish design. The leading painters are Jens Juel, C. W. Eckersberg, Christen Købke and Constantin Hansen.

□The Age of Vermeer and De Hooch at the Royal Academy from September 7 is a superb survey of Dutch 17th-century genre painting. The organizers have succeeded in getting many important works: in addition to a fine group of paintings by Vermeer, there are ravishing ter Borchs and wonderful paintings by such rare masters as Buytewech and Duyster.

□A. R. Penck is showing a group of seven new paintings and a sculpture as part of the Tate Gallery's rotating display of new art. Penck's large-scale pictograms are among the most impressive products of the current revival of Expressionism in Germany. Penck himself, having lived in both East and West Germany, has now chosen to work in London.

□Painters of the Forgotten Fifties, most notably the members of what was once called the "Kitchen Sink School", are remembered in an exhibition at the Camden Arts Centre. Vividly portrayed are what John Bratby once described as "the colour and mood of ration books".

GALLERY GUIDE

ANNE BERTHOUD GALLERY

1 Langley Ct, WC2 (836 7357). Mon-Fri 11am-6pm, Sat 11am-2pm. **Michael Brick, Andrzej Jackowski, Robert Mason, Michael Upton & Charlotte Verity**, new work. Sept 3-28.

CAMDEN ARTS CENTRE

Arkwright Rd, NW3 (435 2643). Mon-Sat 11am-6pm, Fri until 8pm, Sun 2-6pm. **The Forgotten Fifties**. See introduction. Until Sept 23.

FESTIVAL HALL

South Bank, SE1 (928 3191). Daily 10am-10pm. **Glen Baxter**. 120 drawings, watercolours & lithographs by this wry humorist. Until Sept 6.

MARLBOROUGH FINE ART

6 Albemarle St, W1 (629 5161). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Henry Moore**. Exhibition of watercolours & drawings of the last five years on loan from The Moore Foundation. Sept 5-Oct 18. At Marlborough Graphics, 39 Old Bond St, W1: Etchings & lithographs by Henry Moore. Sept 5-Oct 5.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Fri 10am-6pm, Sun 2-6pm. **Danish Painting: The Golden Age**. See introduction. Sept 5-Nov 20.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **William Roberts 1895-1980: An Artist & his Family**. A notably quirky painter's intimate record of himself, his wife Sarah & son John. Until Oct 7.

NATIONAL THEATRE

South Bank, SE1 (633 0880). Mon-Sat 10am-11pm. **Roy Gerrard. Sir Cedric** & other paintings by this painstaking & humorous illustrator. Sept 10-Oct 20.

ANTHONY D'OFFAY

9 Dering St, W1 (629 1578). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Wyndham Lewis**, drawings & watercolours 1920-30. Sept 11-Oct 20.

MICHAEL PARKIN

11 Motcomb St, SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **The Artist as Illustrator 1924-84**. Includes original drawings & prints by Kathleen Hale, Heath Robinson, Eric Gill, Edward Ardizzone, Nicola Bayley, Michael Foreman & Glynn Boyd Harte. Sept 12-Oct 19.

PORTAL GALLERY

16a Grafton St, W1 (629 3506). Mon-Fri 10am-5.45pm, Sat 11am-2pm. **"And Pigs Might Fly"**,

original illustrations by Liz Underhill shown to mark the publication of her book. Sept 10-29.

ROYAL ACADEMY

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The Age of Vermeer & De Hooch**. See introduction. Sponsored by American Express. Sept 7-Nov 18. £2, OAPs, students, disabled, unemployed & everybody up to 1.45pm on Sunday £1.45, children £1. Acoustiguide with versions for children & adults 70p, 50p each for two people sharing one machine.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Daily 10am-6pm. **New Work selected by Sarah Kent**. *Time Out's* art critic has chosen work by Amikam Toren, Tony Bevan, Lisa Milroy, David Leapman & Nigel Gill. Sept 1-30.

SOUTH LONDON ART GALLERY

Peckham Rd, SE5 (703 6120). Tues-Sat 10am-6pm, Sun 3-6pm. **Three Local Artists**: Lindsey Adams, Deirdre Edwards & Sally Hargreaves. Sept 7-27.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **The Hard-Won Image**: Traditional method & subject in recent British art. A show which suggests that contemporary British figurative painting & sculpture are distinguished chiefly by a kind of plodding integrity. Until Sept 9. **A. R. Penck**: Brown's Hotel & other paintings. See introduction. Until Nov 4.

WADDINGTON'S

Cork St, W1 (437 8611). Mon-Fri 10am-5.30pm, Sat 10am-1pm. At no 11: **André, Judd, Flavin & Lewitt**, paintings. At Waddington Graphics: **Andy Warhol**. Both Sept 5-29.

Out of town

CARTWRIGHT HALL

North Park Rd, Bradford (0274 493313). Tues-Sun 10am-6pm. **Time Gentlemen Please!** The past glory (& present-day decline) of the British pub. Until Nov 18. **Birgit Skjold Memorial Exhibition**. A tribute to this gifted printmaker who played a large part in establishing the Bradford Print biennale. Sept 8-Oct 7.

GALLERY OF MODERN ART

Belford Rd, Edinburgh (031-556 8921). Mon-Sat 10am-5pm, Sun 2-5pm. **Creation: Modern Art & Nature**. Work by more than 70 artists including Miró, Munch, Picasso, Sutherland & Mondrian. The first exhibition in the Gallery's new home, sponsored by IBM. Until Oct 14.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Drawings by Bonnard**. Sketches spanning 50 years of work from the early lithographs to the nudes & still lifes of Bonnard's maturity. Also a collection of photographs of the artist by Cartier-Bresson. Until Sept 30.

ROYAL SCOTTISH MUSEUM

Chambers St, Edinburgh (031-225 7534). Mon-Sat 10am-5pm. **Treasures of the Smithsonian Institution**. Paintings by Winslow Homer & George Catlin, a moon buggy & astronaut's gear used on Apollo 11, tribal art, American quilts, Tiffany glass, Frank Lloyd Wright furniture, a Cartier emerald necklace & other objects. Until Nov 4.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlam St, WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Erik de Graaff**. Adaptable seating & table systems based on geometric forms. Sept 1-29.

CRAFTS COUNCIL

11 Waterloo Pl, Lower Regent St, SW1 (930 4811). **First Crafts Council Open Exhibition**: book-binding, furniture & clocks. Established names mingle with promising new ones. Until Sept 23.

Out of town

PETER DINGLEY GALLERY

8 Chapel St, Stratford-upon-Avon, Warwicks (0789 205001). Mon-Sat 9.30am-1.30pm, 2.30-5.30pm (closed Thurs afternoons). **Fay Hankins**, woven wall-hangings. Sept 17-Oct 13.

KATHARINE HOUSE GALLERY

The Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **Ceramics** by Linda Gunn-Russell, Anne Harris & Jennifer Amon; **gold designs** by Peter Page. Sept 9-Oct 12.

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**For full details and a confidential discussion please contact Mr. Roy Smith, General Manager, The Victoria Hotel, Sidmouth, Devon. EX10 8RY.
Tel: (03955) 2651.**

BRIEFING

SHOPS

MIRANDA MADGE



Reconcile yourself to the inexorable approach of winter by learning or improving a skill. This is the time to enrol for an ILEA adult education course—*Floodlight* gives details and is obtainable at 50p from bookshops and newsagents and most libraries have a copy. Whether you decide to embroider a cushion or build a dulcimer there are shops to supply the raw materials.

Needlewomen should make a beeline for the **Royal School of Needlework** at 25 Princes Gate, SW7 (589 0077). There, under the auspices of the august institution where coronation robes are stitched and antique textiles restored, an energetic band of ladies run an exhaustive shop. Stranded cottons come in the whole spectrum of colours and there are also tapestry wools, crewel wools, Swedish linen threads, metal threads, pure lustrous silk and delicate fibres for lace-making. Canvas and linen grounds in many degrees of fineness are stocked, as well as frames, transfers of embroidery designs and smoking dots, and specialist chenille needles and curved needles for repair jobs.

The staff offer helpful advice on choosing materials but if you prefer you can buy a kit containing everything you need for a project. My favourites are those derived from museum pieces of the Arts and Crafts Movement—a William Morris artichoke design to be worked in crewel wools on linen (£19.95), comes from an original in the Fitzwilliam, Cambridge, a Jessie Newberry cushion in pale mauve and green wool (£15) has its parent in the Victoria & Albert. Order by mail from a price list (50p) and the colour catalogue of kits (£1). If you want something special the workshop will hand-paint a design on fabric for you to complete. The School also runs classes.

At **Falkner Fine Papers**, 117 Long Acre, WC2 (240 2339) there is in the basement a corner of calligraphic supplies for those who would like to transform ball-point scrawl into confident, artistic script. Start with an Osmiroid basic calligraphy set containing fountain pen, three nib units and instruction leaflet (£4.75) or buy a simple barrel and cap for £1.55 and choose your own nib from a wide selection (£1.10 and £1.75 each). Witch pens are the cheapest at only 85p with wooden shafts and nibs in five sizes, but you have to be patient enough to keep dipping into the ink bottle. Automatic lettering pens with spade-shaped nibs allow you to make many parallel lines at one stroke.

There are several shelves of ink ranging from Indian and sepia to bright, showy colours and many books to inspire or instruct—Ann Camp's *Pen Lettering* (£2.95) is a good introduction to the craft.

The **Early Music Shop** at 47 Chiltern Street, W1 (935 1242) has devised about 30 instrument kits which anyone with a fair degree of manual dexterity can put together.

Recommended for novices are the Glastonbury pipe (£29.95), the crumhorns (from £41.86) and cornamuses (from £36.25) which are estimated to take between four and eight hours to make. More tricky are plucked psalteries (£38.25), dulcimers (triangular £30.89, hourglass £53.29), bagpipes (£66.07), citterns (£95.26), Minster Lovell harps (£65.14), medieval fiddles (£67.56) and portative organs (from £599 plus VAT). For the keenly ambitious there are lute kits and Zuckermann harpsichord kits.

Each pack contains everything you require down to adhesives and drill bits and a foolproof instruction manual. The shop staff will help if you do get into difficulty and even, at a cost, finish the manufacture if necessary.

Other useful sources of materials:

□ **The Handweavers Studio**, 29 Haroldstone Road, E17 (521 2281). Tues-Sat 10am-5pm, Fri until 9pm. Looms (from £83.50 for one with four shafts), spinning wheels, two rooms crammed with yarns, books and finished articles. Group or individual tuition given, catalogue on request.

□ **The Enamel Shop**, 21 Macklin Street, WC2 (242 7053). Tues-Fri 10am-5pm, Sat 10am-4pm. Kilns (from £41.90), about 300 colours of enamel, copper in sheets or cut into shapes for jewelry. Saturday workshops cost £5 inclusive of materials.

□ **Fulham Pottery**, Burlington House, 184 New Kings Road, SW6 (731 2167). Mon-Sat 9am-5pm. 15 types of clay including cold clay which hardens naturally—ideal if you have no kiln—wheels, tools, kilns, glazes, slips and transfers.

COUNTER SPY

□ **Liberty** in Regent Street, W1 (734 1234) is showing a collection of African jewelry from September 6 for about three weeks. The display celebrates the publication of *Africa Adorned* (Collins, £35) written by Angela Fisher who has spent the last 13 years visiting tribes and villages in Africa. Look for Masai earrings, Zulu beadwork and brass animal rings from the Senufo tribe. Prices start at £20 and rise to £1,500.

□ **Line of Scandinavia**, newly opened at 91 Regent Street, W1 (437 6111) a few yards down from the shrouded former Swan & Edgar building, sells beautiful, colourful studio glass and high-quality kitchen equipment from those nations which were among the first to put real style into a once neglected part of the home. Much of the glass is from Kosta Boda, including the Artist Collection by Bertil Vallien and Ulrica Hydman-Vallien, but there are also one-off pieces. Among the kitchenware a range of heat-resistant glass called Facette, which looks like thin slabs of half-melted ice, is particularly attractive.

HOTELS

HILARY RUBINSTEIN

For autumn visitors to the capital we offer another selection of London hotels of varying styles and prices.

The **Connaught**, in the heart of Mayfair, in a relatively quiet street but within strolling distance of Piccadilly and Oxford Street, possesses one of London's best restaurants—a lovely panelled room with a magnificent plasterwork ceiling—and the facilities expected of a luxury hotel: direct-dial telephones, colour TV and 24 hour room service in the 90 bedrooms and suites. It is a formal place—jeans are not allowed, and jacket and tie must be worn in the bar and restaurant. For those who can afford it, it is well worth a visit.

L'Hôtel in Knightsbridge is much smaller, with one suite and 11 double rooms; all have bath, telephone, radio and TV. Décor is rustic in style, with French pine furniture and fabric wall covering. There is no lounge; meals are available in the Metro wine bar, except at weekends. The good Continental breakfast is served in the wine bar or in the bedrooms. The hotel is in a small street leading into Sloane Street, a short stroll from Harrods and near Hyde Park. There is an NCP car park opposite.

Not far away is the **Knightsbridge Green Hotel**, a small and comfortable family-run hotel, unusual in having mostly suites; the double ones have bathrooms, so does one of the five singles. Bedrooms are well equipped, and the sitting rooms have a dining table and colour TV. There is no restaurant; breakfast (English or Continental) is served in the suites. Service is friendly and prompt.

Still in the same area, the **Wilbraham** is another peaceful hotel. Once three Victorian terraced houses, the conversion has retained the gracious staircases, panelled walls and archways of the original structure. Rooms, even the smaller ones, are elegantly furnished with good lights. A porter carries luggage up in a tiny wooden lift, and beds are turned back in the evening. Breakfasts are served in rooms, lunches and dinners in an oak-panelled bar.

The **Portobello Hotel** is a six-floor Victorian terraced house near Portobello Road and Kensington Gardens. It has a highly original décor, with palms, bits of Edwardiana, cane and wicker furniture, satin cushions and beige upholstery. Some of the rooms—there are 25 in all, four with bath, the rest with shower—are described as cabins and would be too poky for some tastes. But all have colour TV, a tiny fridge and drinks cupboard, a micro-bathroom, and a shelf for the "do-it-yourself" breakfast, with croissants provided. The food in the restaurant (open 24 hours) is ambitious, but if you are looking for a gastronomic experience it is better to eat elsewhere.

Durrants Hotel is a pleasant and (for the location) relatively inexpensive hotel, housed in a late 18th-century terrace, with boxes of geraniums stretching the width of the façade. It is a stone's throw from the Wallace Collection in Manchester Square and from Oxford Street. There is a multi-storey car park five minutes' walk away. It has 78 double rooms and 26 singles, many with bath and colour TV. There are also two lounges, a breakfast room and a dining room.

The **Swiss Cottage Hotel**, to the north, is a conversion of four Victorian terraced houses in a residential street only 10 minutes by underground from nearby Swiss Cottage station to the West End. It has a period character—ornate Victorian and Edwardian—



dian—with oriental carpets and interesting pictures; the better bedrooms are elegantly and comfortably furnished. Cheaper ones at the top of the building are simpler in style. The hotel makes a point of welcoming children, providing special meals and baby-sitters, and has large public rooms and a sauna as well as five suites, 45 double bedrooms and 15 singles.

□ **Connaught Hotel**, 16 Carlos Place, London W1 (499 7070). Single room £57-£69, double £90-£115, suite £180-£220. Continental breakfast £4.50, English breakfast £8-£10. *A la carte* meals: Grill Room from about £8, restaurant from about £20.

□ **L'Hôtel**, 28 Basil Street, London SW3 (589 6286). Double room with Continental breakfast £60 (no single rates), suite £85. *A la carte* meal in wine bar about £8.

□ **Knightsbridge Green Hotel**, 159 Knightsbridge, London SW1 (584 6274). Single £30, double £38, suite for three people £50. Continental breakfast £2.75, English breakfast £4.

□ **Wilbraham Hotel**, 1 Wilbraham Place, London SW1 (730 8236). Single rooms £22-£28, double £30-£40. Continental breakfast £2, English breakfast £3. *A la carte* meals from £2.50 for a snack to about £10.

□ **Portobello Hotel**, 22 Stanley Gardens, London W11 (727 2777). Cabin £34.50, single £36.80, double £51.75-£63.25, suite £92 and £97.75. Continental breakfast included. *A la carte* meal about £15.

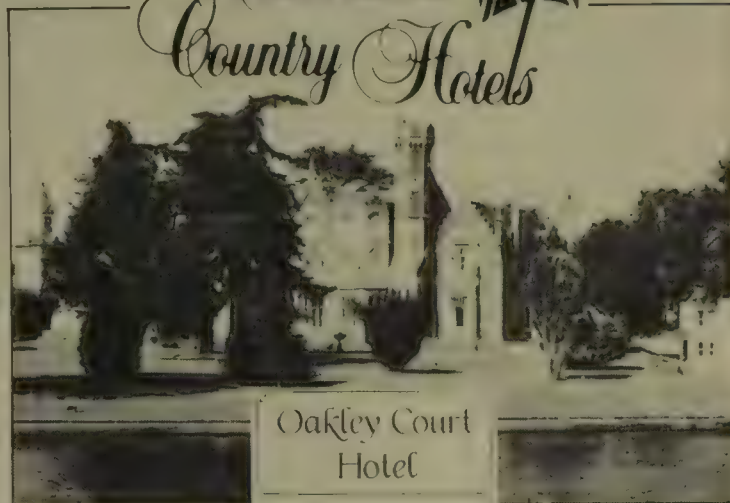
□ **Durrants Hotel**, George Street, London W1 (935 8131). Single room £33, double £48. Continental breakfast £2.25, English breakfast £4.

□ **The Swiss Cottage Hotel**, 4 Adamson Road, London NW3 (722 2281). Rooms including English breakfast: single £27.50-£49.50, double £41-£64.50. *Table d'hôte* lunch £4.90, dinner £6.90. *A la carte* meals up to £13.50.

The above rates include VAT except for Knightsbridge Green and the Wilbraham. The Connaught adds a 15 per cent service charge, at Knightsbridge Green and Durrants service is included, at the others it is left to guests' discretion. The price of an *à la carte* meal is for one person, three courses exclusive of wine.

Hilary Rubinstein is editor of *The Good Hotel Guide*, published annually by the Consumers' Association/Hodder, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *The Good Hotel Guide*, Freepost, London W11 4BR.

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A black and white illustration of a man and a woman seated at a table. The woman, on the left, is wearing a light-colored dress and holding a glass of wine. The man, on the right, is wearing a dark suit and also holding a glass of wine. A lit candle in a holder is on the table between them. The background is simple, with vertical lines suggesting a wall or curtain.

☐ **Pollyanna's**, 2 Battersea Rise, SW11 (228 0316). Sun 1-3pm, daily 7pm-midnight. CC All.

GOOD EATING GUIDE

A changing selection of *ILN* recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge) and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bombay Brasserie

Courtfield Close, Courtfield Rd, SW7 (370 4040). Daily 12.30-2.30pm, 7.30-11.30pm.

Turn-of-the-century Raj with Goan, Parsi, Moghlai & tandoori specialities. Fixed-price buffet lunches, Indian Kingfisher beer & a recently added conservatory. cc All ££

Boulestin

25 Southampton St, WC2 (836 7061). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11pm.

You need to be able not to worry about the size of the bill if you are to enjoy yourself at this famous venue offering expensive French cuisine. cc All £££

The Capital Hotel

22 Basil St, SW3 (589 5171). Daily 12.30-2pm, 6.30-10.15pm (Sun from 7pm).

Eat extravagantly of French cuisine from an English chef in Nina Campbell's pink & brown décor. cc All £££

Caravan Serai

50 Paddington St, W1 (935 1208). Mon-Sat noon-3pm, daily 6-11pm.

Delicately spiced Afghan food & attentive service in modest surroundings enhanced by tribal art & textiles on the walls. cc All ££

Dar Sor Stefano

16a Endell St, WC2 (836 7165). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Cosy, friendly Italian restaurant with decorated plates on the walls. Seafood pasta is good, copious & very fishy. cc A, AmEx ££

The Dorchester Grill Room

Park Lane, W1 (629 8888). Mon-Sat 12.30-3pm, 6.30-11pm, Sun 12.30-2.30pm, 7-10.30pm.

Chandeliers & tapestries grace an elegant dining room in which trolleys bearing bread, smoked salmon, roast sirloin, cheeses & desserts bring the best of British food to your table. cc All £££

Draycott's

114 Draycott Ave, SW3 (584 5359). Mon-Sat 11am-3pm, 5.30-11pm, Sun noon-2.30pm, 7-10.30pm.

Wine bar with tasty food & fine wines by the glass upstairs in La Belle Epoque bar, thanks to a Cruover machine which keeps opened bottles in top condition. cc All £

The Four Seasons

Inn on the Park, Hamilton Pl, W1 (499 0888). Daily noon-3pm, 7-11pm.

The restaurant reaches high culinary standards under Edouard Hari's direction in the kitchens. Four courses at lunch for £15.50 or at dinner for £22.50. cc All £££

Green's Champagne Bar

36 Duke St, St James's, SW1 (930 1383). Mon-Fri 11.30am-3pm, 5.30-7.30pm.

Floquet & Fils house champagne goes well with the West Mersea No 1 oysters, smoked salmon, lobsters, crab or quail's eggs. A quick & expensive treat. cc None £££

The Hawelli

102 Heath St, NW3 (431 0172). Daily noon-3pm, 6-11.30pm.

Stylish Indian beyond the smoked glass window. Meat or vegetarian *thali* served in bowls on a large platter is particularly recommended. cc All ££

Interlude de Taballau

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £17.50 for lunch & £22 for dinner includes half a bottle of wine, a three-course meal, delicious canapés to whet your appetite & pâtisserie with coffee. Beautifully presented light French food. cc All £££

Keats

3A Downshire Hill, NW3 (435 1499). Mon-Sat 7.30-11pm.

Comfortable surroundings & high aspirations, but the *petit menu gastronomique* at £18 & an over-priced wine-list do not always reach the standards intended. cc All £££

Linda's

4 Fernhead Rd, W9 (969 9387). Mon-Sat noon-3pm, 6-11pm.

Vietnamese restaurant, with menus from £5. Family-run, unsmart premises, often crowded. cc A, Bc, DC £

Le Metro

28 Basil St, SW3 (589 6286). Mon-Sat noon-3pm, Mon-Fri 5.30-10.15pm. Also breakfast from 7.30am.

Cheerful basement wine bar full of Sloane Rangers taking time off from shopping. Fine wine available by the glass & a particularly good little menu of fresh & inventive dishes. cc Am Ex £

Monte Grappa

339 Gray's Inn Rd, WC1 (837 6370). Daily 10am-midnight.

Unassuming trattoria offers a cheap daily menu & long *à la carte*. Convenient for Kings Cross travellers who miss the train. cc All £

The Nosherie

12/13 Greville St, Hatton Gdn, EC1 (242 1591). Mon-Fri 8.30am-5.30pm.

Join a regular clientele in being mothered by waitresses serving a long Jewish menu including chopped liver, salt beef & lutkas, baked klopitz & kasha, & lockshen pudding. Also take-away facilities. cc None £

Odin's

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. cc None £££

Poons

4 Leicester St, WC2 (437 1528). Mon-Sat noon-11.30pm.

Chinese food served briskly & cheerfully. Outstanding value in set meals. cc None £

Porters

17 Henrietta St, WC2 (836 6466). Daily noon-3pm, 5.30-11.30pm.

English fare & cocktails in the heart of Covent Garden. A choice of home-made pies & puddings such as steamed syrup sponge & jam roly poly. cc A, Bc £

Queenies

338 King's Rd, SW3 (352 9669). Daily 12.30-2.30pm, 7-11.30pm (Sun until 10.30pm).

Palms, pink marble & a white piano help to create a 1920s ambience for a 1980s style menu. cc All ££

La Rochetta

40 Clerkenwell Green, EC1 (253 8676). Mon-Fri noon-3pm, 7-10.30pm.

A friendly reception, home-made minestrone & a wide selection of scaloppine at this family-run Italian restaurant. cc None £

Le Salon des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Tues-Sat noon-3pm, 7-11.30pm.

A well prepared, short lunch menu which changes daily & an unchanging dinner menu reach the standards set by Café des Amis downstairs. Upstairs there is air-conditioning, linen & some welcome space between tables. cc All ££

Sheekey's

29 St Martin's Ct, WC2 (836 4118). Mon-Sat 12.30-3pm, 5.30-11.30pm.

A theatrical ambience for a wide range of fish dishes—from scallops to turbot & salmon—and an oyster bar for the single-minded in search of an expensive mollusc snack. cc All £££

Surprise

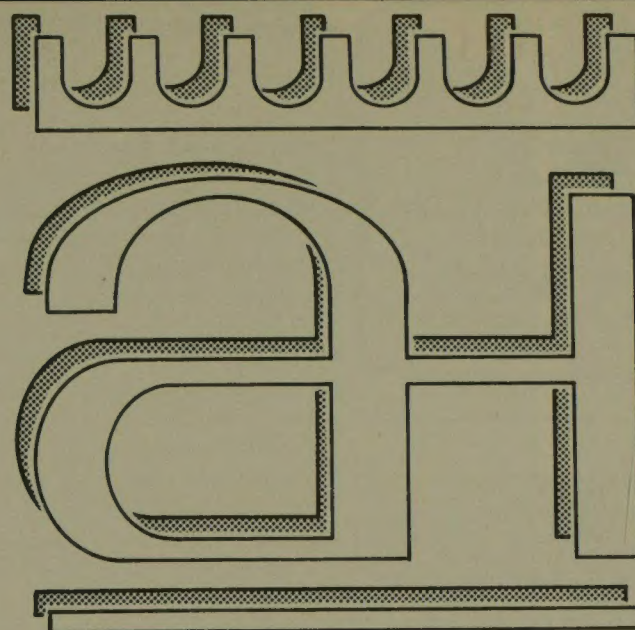
12 Gt Marlborough St, W1 (434 2666). Mon-Sat noon-3pm, 6-11.15pm, Sun 11.45am-3pm for brunch.

Smart décor for American-size sandwiches, American-style salad bar or regional favourites like cajun jambalaya, Texan lamb chop & chicken Maryland. Surprise, surprise—no hamburgers! cc All £

Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential. cc AmEx £££



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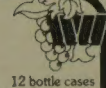
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BRITAIN'S SPA TOWNS, built for the wealthy in Georgian and Victorian times, have retained much of their distinctive architecture as well as the shops, hotels, theatres and gardens demanded by the visiting aristocracy of the day. Three of this month's events lead the visitor to such towns. Harrogate, whose magnificent Turkish Baths are still open daily, hosts an antiques fair from September 20. Llandrindod Wells, where medicinal waters are available in the recently restored Pump Room, holds a Victorian Festival from September 8. Cheltenham, justly proud of its Regency Pump Room, is to put on three Mozart recitals there, from September 19. The Victorian town of Droitwich, known for its dense brine 10 times the strength of sea-water, has plans to open a new spa centre next summer where visitors can float weightlessly in its waters. The English Tourist Board has produced *Britain's Spa Heritage*, a 29-page guide to 11 spas available free from tourist offices.

□ As well as the new celebrity concert series beginning on September 1 at Snape (see listings), there are short activity holidays offered at Snape Craft Centre until November including, this month, birds of the Suffolk coast, papermaking, landscape painting, the Suffolk countryside and quilting. Course fees are about £25 per person and moderately priced accommodation can be arranged. Details from the craft centre at Snape, near Saxmundham, Suffolk (072888 305).

EVENTS

Aug 30-Sept 1. **18th annual East Anglia Antiques Fair.** 1890 dateline for this long-established show. Athenaeum, Bury St Edmunds, Suffolk. Thurs, Fri, 11am-8pm, Sat 11am-5pm. 80p, children 20p. Sept 1, 9am-5pm. **Royal Highland Gathering.** Traditional Scottish games, music & dancing. Braemar, Grampian. £1.50, children 50p. Sept 1, 2, noon-6pm. **English Vineyard Wine Festival.** Over 60 English wines available for tasting, a chance to meet the producers or to purchase equipment, literature or even vines to start your own vineyard. Drusillas, Alfriston, E Sussex. £4 includes 8 wine-tasting vouchers & souvenir glass. Sept 1, 8, 15, 22, 23, 7.30pm. **Celebrity concert series.** New event with concerts by Ruggiero Ricci, Krystian Zimerman, the Prague Quartet, Benjamin Luxon & the Britten-Pears Orchestra. Snape Maltings, Aldeburgh, Suffolk (072885 3543, cc). Sept 1-15. **Salisbury Festival.** Vladimir Ashkenazy, the King's Singers, John Williams, Cleo Laine, the LSO, RPO, Philharmonia Orchestra & the Academy of St Martin-in-the-Fields are among those appearing in concerts, many given in Salisbury Cathedral. Other events include plays, jazz, films, exhibitions & children's shows. Box office, The King's House, 65 The Close, Salisbury, Wilts (0722 25173).

Sept 6-9, 11am-5.30pm. **York Crafts Festival.** For its first three days the show spills over into the nearby Assembly Rooms. This year includes a Design for Living exhibition using craftsman-made items within room settings. Merchant Adventurers' Hall, York. 50p.

Sept 6-11. **Surrey Antiques Fair.** An 1840 dateline for furniture, the speciality of this show. Civic Hall, Guildford, Surrey. Sept 6-10, 11am-8pm, Sept 11, 11am-6pm. £2, OAPs & children £1, children under 13 free. Admission includes hand-book.

Sept 7, 8pm. **Musica Antiqua Cologne.** Music by Bach & Vivaldi in a Georgian house containing Old Master paintings & English & Sèvres porcelain. Firle Place, nr Lewes, E Sussex. £14.50 includes champagne & private view of house. Box office, Stately Homes Concerts, PO Box 1, St Albans, Herts (0727 37799, cc).

Sept 7-9, 9.30am-7pm. **Farnborough International Exhibition & Flying Display.** Public days of the world's major aerospace show of civil & military aircraft & equipment. Royal Aircraft Establishment, Farnborough, Hants. £6, children £2.

Sept 8-15. **Llandrindod Wells Victorian Festival.** Annual event re-creating the heyday of this Victorian spa town. Shoppers, bank staff, shopkeepers & visitors dress in period costume. Street entertainment, shows in the town's theatre & pavilion. Programme from the festival office, Old Town Hall, Llandrindod Wells, Powys (0597 3441).

Sept 9, 1.30-5pm. **Festival of Sport.** Opportunities to try archery, bowls, croquet, cricket or tennis.



Harrogate spa town in 1890: antiques fair in the Assembly Rooms from September 20.

Children's races, 5-mile fun run & many sporting demonstrations. Priory Park, Reigate, Surrey.

Sept 9-16. **Elgar Festival.** Biennial festival celebrating this year the 50th anniversary of the composer's death with concerts in Gloucester Cathedral & Tewkesbury Abbey. Box office, 86 Wells Rd, Malvern (06845 4208).

Sept 11, 8.30am-5.30pm. **Widcombe Fair.** Dartmoor pony show, sheep-shearing, cross-country foot race & traditional games like pillow fighting on a slippery pole. Widcombe-in-the-Moor, nr Newton Abbot, Devon. 50p, children 25p.

Sept 14-16, 11am-midnight. **Stourpaine Bushes Steam Engine Rally.** Enormous steam event with illuminated steam funfair rides at night, fair-ground organs, agricultural engines; also heavy horses & many rural crafts on display. Stourpaine Bushes, nr Blandford, Dorset. £2.50, OAPs & children £1.50.

Sept 15-22, 10am-7pm. **Southampton International Boat Show.** The country's largest in-water show covering 15½ acres, with 500 exhibitors showing all aspects of the marine industry. Mayflower Park, Southampton, Hants. £2, OAPs free, children £1.

Sept 15-30. **Windsor Festival.** Concerts by the English Chamber Orchestra in the castle's state apartments; Berlioz's *Grande Messe des Morts* in St George's Chapel; & many other events. Box office, Windsor, Berks (95 51696).

Sept 19, 10.30am-3.30pm. **A Day with Oliver Cromwell & Samuel Pepys.** Michelle Berridale-Johnson & Christopher Driver cook some of the food Pepys might have enjoyed, including some recipes by Cromwell's wife Joan, published in 1660. Readings from Pepys's diaries, tour of the

17th-century house. Blackdown House, nr Haslemere, Surrey. Details from 5 Lawn Rd, NW3 (722 3135). £20 includes coffee, lunch with wine, & tea.

Sept 19, 22, 26, 7.30pm. **Mozart's Miraculous Year.** Celebration of the anniversary of 1784, the year Mozart wrote his six piano concertos. Members of the Cheltenham Sunday Players give two concertos at each performance. Pittville Pump Room, Cheltenham, Glos. Box office, Town Hall, Cheltenham (0242 523690).

Sept 20-26. **Northern Antiques Fair.** Over 50 stands, mainly furniture, & a loan exhibit of a dwarf bookcase made in 1775 by Thomas Chippendale for David Garrick. Royal Baths Assembly Rooms, Harrogate, N Yorks. Sept 20, 25, 11am-9.30pm; Sept 23, noon-5.30pm; Sept 26, 11am-6pm; other days 11am-7pm. Sept 20, £2.50, then £2.

Sept 21-24. **Dr Johnson Bicentenary Celebrations.** Free admission to the Johnson Birthplace Museum on Sept 21; Sept 22, noon, Wreath-laying ceremony & service in the Market Sq; Sept 23, 10.30am, Service in St Michael's Church; evening performance of *God's Good Englishman* with Timothy West. Details from the museum, Broadmarket St, Lichfield, Staffs (05432 24972).

Sept 23-Oct 13. **Canterbury Festival.** Visits from Kent Opera, Ballet Rambert, the National Theatre with Goldsmith's *She Stoops to Conquer*, exhibitions & film shows. Box office, Palace St, Canterbury, Kent (0227 55600, cc).

Sept 28, 29, 8pm. **Opera at Montacute.** Pavilion Opera Company perform *Don Pasquale & La Traviata* on successive nights in the Great Hall. Montacute House, nr Martock, Somerset. Box office, Stourhead House, nr Mere, Wilts (0747 840224). £8 (£15 for both concerts). Pre-booked suppers are available.

Sept 30, 2pm. **Shuttleworth Pageant.** Gates open at 10.30am for the major event of the year with the old aeroplanes of the Shuttleworth Collection. Old Warden Aerodrome, Biggleswade, Beds. £2, OAPs & children £1, car & all occupants £6 or £8.

Sept 30, 11.45am. **Horseman's Sunday.** Service & blessing of 800 horses, ridden, driven or led. Tattenham Corner, Epsom Downs, Surrey.

GARDENS

Great Comp. Lawns, shrubs, heathers & herbaceous borders in a 7-acre garden. Sept 12, 8pm, lecture on winter-flowering shrubs by Roderick Cameron, £1.60; Sept 19, 8pm, lecture on Gainsborough by Paula Lansbury, £1.70. Borough Green, nr Sevenoaks, Kent (0732 882669). Daily 11am-6pm. £1, children 50p.

Nunnington Hall. Quiet garden beside the river Rye, surrounding a 16th-century manor house which contains the Carlisle collection of miniature rooms furnished in different periods. Sept 29, 30. Two gardeners give a talk & tour of the fruit area. Nunnington, nr Helmsley, N Yorks. Tues-Thurs, Sat, Sun, 2-6pm. £1.20, children 60p.

The Old Rectory, Burghfield. Shrub roses & old-fashioned cottage plants, rare plants from Japan & China, plants for sale. Nr Reading, Berks. Sept 26, 11am-4pm. 40p, children 10p.

Packwood House. Flowers & topiary yew garden representing the Sermon on the Mount. Sept 1-30, garden floodlit from dusk; Sept 28-30, Flower festival. Arrangements from different periods in various rooms of the mellow Tudor house. Packwood, nr Hockley Heath, Warwick. Wed-Sun, 2-6pm. Sept 29, 30, 11am-6pm. £1.30, children 65p; gardens only 80p & 40p.

The Priory, Kemerton. Long herbaceous borders, carefully planned for colour; sunken & stream gardens, unusual plants & shrubs, plants for sale. Nr Tewkesbury, Glos. Sept 6, 9, 13, 20, 27, 2-7pm. 50p, children 15p.

ROYALTY

Sept 3. **Princess Anne** opens the Concerned Technology in Education international conference. Meadowbank Stadium, Edinburgh.

Sept 28. **The Queen**, accompanied by the Duke of Edinburgh, opens the 30th Commonwealth Parliamentary Conference. Isle of Man.

Sept 29. **Princess Margaret**, President of the Royal Scottish Society for Prevention of Cruelty to Children, attends a ball. Drumlanrig, Dumfries & Galloway.


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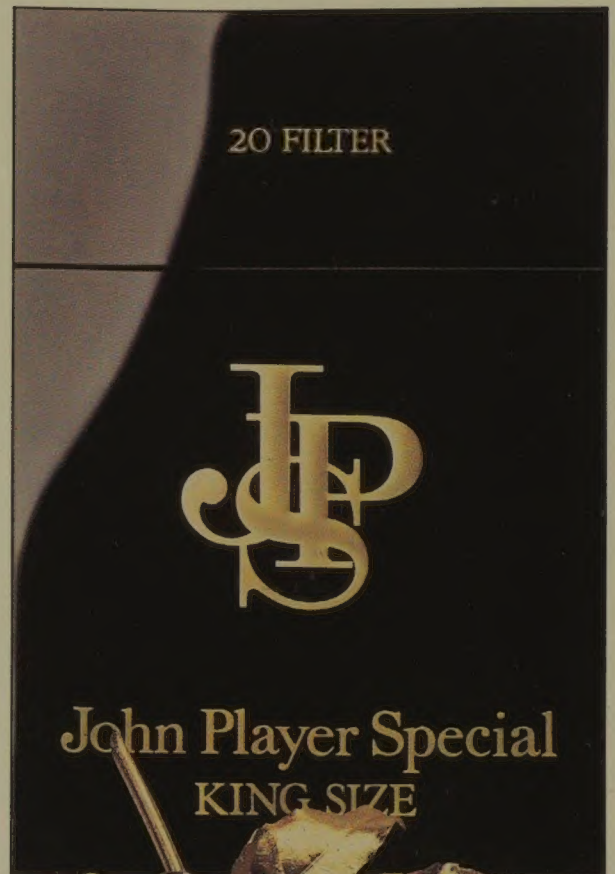
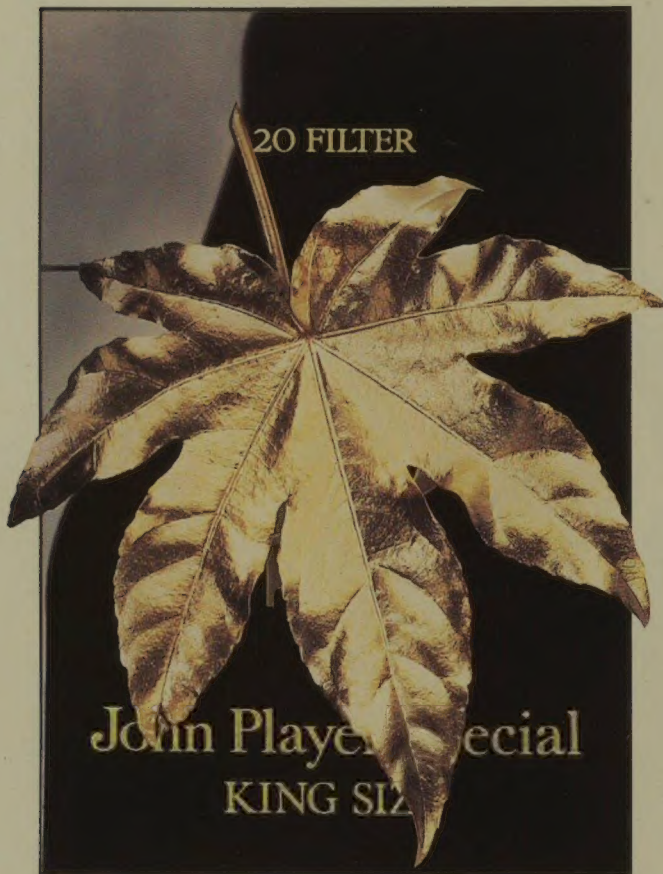


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